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ABSTRACT

Designed to tap the rich collection of instructional techniques in the ERIC database, this compilation of lesson plans focuses on helping elementary-school students to work together as they learn to read, write, and communicate. The 48 lesson plans in the book cover writing to communicate, reading for information, responding to literature, listening to understand, speaking to communicate, and cognitive processes in the language arts. The book includes an activities chart which indicates the focus and types of activities (such as listening, reading, writing, speaking, responding to literature, and content language arts) found in the various lessons. These teaching ideas were first tried and tested in the classroom and then reported in the ERIC database. Each chapter contains the following sections: source (reference to the original in the ERIC database), brief description, objective, procedures, and personal observation. Directions to students are marked with a bullet. A 25-item annotated bibliography contains references to research and additional resources. (RS)

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ED 384 915

TEACHING RESOURCES
TRIED
IN THE ERIC DATABASE

Learning Together

Collaboration for Active Learning in the Elementary Language Arts

CS214991

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Elizabeth McAllister

Learning Together:

Collaboration for Active Learning in the Elementary Language Arts

by Elizabeth A. McAllister

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ERIC (an acronym for **E**ducational **R**esources **I**nformation **C**enter) is a national network of 16 clearinghouses, each of which is responsible for building the ERIC database by identifying and abstracting various educational resources, including research reports, curriculum guides, conference papers, journal articles, and government reports. The Clearinghouse on **R**eading, **E**nglish, and **C**ommunication (ERIC/REC) collects educational information specifically related to reading, English, journalism, speech, and theater at all levels. ERIC/REC also covers interdisciplinary areas, such as media studies, reading and writing technology, mass communication, language arts, critical thinking, literature, and many aspects of literacy.

TRIED is an acronym for **T**eaching **R**esources **I**n the **E**RIC **D**atabase.

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SERIES INTRODUCTION

Dear Teacher,

In this age of the information explosion, we can easily feel overwhelmed by the enormous range of materials available to us. This is certainly true in the field of education. Theories and techniques (both new and recycled) compete for our attention daily. Yet the information piling up on our desks and in our minds is often useless precisely because of its enormous volume. How do we begin to sort out the bits and pieces that are interesting and useful to us?

The **TRIED** series can help. This series of teaching resources taps the rich collection of instructional techniques collected in the ERIC database. Focusing on specific topics and grade levels, these lesson outlines have been condensed and reorganized from their original sources to offer you a wide but manageable range of practical teaching suggestions, useful ideas, and classroom techniques. We encourage you to use the citations to refer to the sources in the ERIC database for more comprehensive presentations of the material outlined here.

Besides its role in developing the ERIC database, the ERIC Clearinghouse on Reading, English, and Communication is responsible for synthesizing and analyzing selected information from the database and making it available in printed form. To this end we have developed the **TRIED** series. The name **TRIED** reflects the fact that these ideas have been tried by other teachers and are here shared with you for your consideration. We hope that these teaching supplements will also serve as a guide or introduction to, or reacquaintance with, the ERIC system and the wealth of material available in this information age.

Carl B. Smith, Director
ERIC Clearinghouse on Reading,
English, and Communication

USER'S GUIDE

These alternatives to textbook teaching offer practical suggestions for helping elementary-school students to work together as they learn to read, write, and communicate. Although the needs of individual students may vary significantly, with your thoughtful adaptation the strategies and guidelines presented in this **TRIED** volume will be useful for teaching every student in your class to develop language-arts skills.

An "Activities Chart" (pages x-xi) indicates the focus and types of activities (such as creative tasks, research, vocabulary development, etc.) found in the various chapters. An annotated bibliography at the end of the book contains references to additional sources, as well as a list of other resources in the ERIC database with which to develop an entire curriculum for collaborative learning of the language arts.

These teaching ideas were first tried and tested in the classroom environment, and then reported in the ERIC database. The ED numbers for sources in *Resources in Education* (RIE) are included to enable you to go directly to microfiche collections for the complete text, or to order the complete document from the ERIC Document Reproduction Service (EDRS). The citations to journal articles are from the *Current Index to Journals in Education,* and these articles can be acquired most economically from library collections or through interlibrary loan.

Beginning with the sources as found in the ERIC database, these strategies and approaches have been redesigned with a consistent format for your convenience. Each chapter includes the following sections:

SOURCE (your reference to the original in the ERIC database)
BRIEF DESCRIPTION
OBJECTIVE
PROCEDURES
PERSONAL OBSERVATION

The **TRIED** text is addressed to you, the teacher. In many instances, the text also addresses your students directly. These directions to the students are bulleted "✦". Read these instructions to your students, or revise them, as you prefer.

You know your students better than anyone else does. Adapt these suggestions to the ability levels present in your classroom. Some of the sources were written for specific levels, but they can be modified easily. Think of these chapters as recommendations from your colleagues who **TRIED** them and found that they worked well. Try them yourself, improve on them where you can, and trust your students to respond with enthusiasm.

LET'S GET IT TOGETHER

SOURCE

Castelucci, Maryann Feola. "Reading and Writing in Groups: How Does It Work and What Are the Gains?" 1987. [ED 283 173]

BRIEF DESCRIPTION

Presents suggestions for the teacher to assure that students will work together productively.

OBJECTIVE

To guide teachers through a series of steps that teach students how to work together with their peers in groups.

PROCEDURE

Give serious, deliberate thought to exactly what you plan to accomplish when encouraging students to work cooperatively.

Prepare yourself, first, for using group work with your students.

Brainstorm with your students to find out what they understand about working in peer groups. Write these ideas in a web or list them on the board.

Address any concerns and questions brought up during the brainstorming session.

Describe the way that the groups will be selected and changed from time to time.

Provide a distinct focus for every group activity. Clarity is critical.

Provide each group with necessary materials or resources for the focused activity.

Discuss group dynamics. Have a recorder and a leader. Rotate these jobs frequently.

Explain about how students will be graded on group projects.

Frequently elicit responses to questions about how the group is working together, problems that need to be addressed, and accomplishments that ought to be recognized.

Continually monitor, and be on hand to direct or re-direct, when a group seems to bog down or get off course.

At the end of group sessions, have your students brainstorm about the effectiveness of the session:

- What did we intend to do?
- How far did we get?
- What problems surfaced?
- How were they solved?
- What will we try to accomplish next time?
- On a scale of 1-5, how do we rate this activity?
- What would we change next time?

Activities Chart

	Listening	Reading	Writing	Speaking	Content Language Arts	Responding to Literature
Writing to Communicate						
As Clear as Peanut Butter: Writing Clearly and Precisely (2)	✓		✓			
Writing Someone Else's Story: Cross-Grade Authoring (4)		✓	✓			
Getting Ideas across Lots of Ways:...Abstract Concepts (7)		✓	✓			
Responding to Historical Fiction...Reading/Writing Venture (12)		✓	✓			✓
Writing History: Historian's Response to Fiction (14)		✓	✓			✓
Writing with One Voice: Group Composition (16)			✓			
A Byte of Collaborative Writing (18)			✓			
Flying Disks: Virtual or On-line Interactive E-Mail (19)		✓	✓			
Feedback: Learning to Accommodate Critique (22)			✓			
Partners in Writing and Editing						
(I) Content Editing (25)		✓	✓			
(II) Proofing and Being Proofed (28)		✓	✓			
Sold Any Good Books Lately? (33)			✓			✓
Pen Pals across Grades (35)			✓			
Split Trees, Not Infinitives: Word Processing Together (37)			✓			
Story Starters						
(I) Feelings, Maps, and Pictures (39)	✓			✓		
(II) Maps, Pictures, and Feelings (41)		✓	✓	✓		
(III) Pictures, Feelings, and Maps (43)	✓			✓		
Scary Wolves...Cooperative Writing for a Common Purpose (46)	✓		✓	✓		
Reading for Information						
DRTA, DRTA, DRTA, DRTA, DRTA (51)		✓				
Getting by with a Little Help...CIRCle to Learn (54)	✓	✓	✓			
Responding to Literature						
A Dangerous Voyage to *Earthsea* (59)	✓	✓	✓	✓		✓
Use Your Imagination! What Do...Great Writers Do? (63)	✓		✓	✓		✓
Writing-Talk (66)	✓	✓	✓			✓

Activities Chart (continued)

	Listening	Reading	Writing	Speaking	Content Language Arts	Responding to Literature
Thoughtwork: Constructing Your Own Point of View (68)		✓	✓			✓
Pantomime—Then Write (69)	✓		✓			✓
Reading Response Corner (71)			✓			✓
Comic Relief (73)		✓	✓			✓
In the Steps of Gulliver: Literary Explorers (74)	✓		✓	✓		✓
More Travels with Gulliver (76)	✓	✓	✓	✓		✓
Literary Correspondence (78)	✓	✓	✓			✓
Listening to Understand						
Did I HEAR You? (82)	✓			✓		
Listen-Up and Tell! (87)	✓	✓	✓		✓	
Listen Hard and Ask Carefully: Author-to-Author Queries (89)	✓			✓		✓
Newscasters Aboard (92)	✓	✓	✓	✓		
Propaganda Detectives (94)	✓	✓				
Use Your Ears (96)	✓	✓	✓			
Speaking to Communicate						
Retelling to Learn (99)		✓		✓		
I Bet You Can't Tell It the Same Way Twice (101)	✓			✓		
Think-Aloud Editing (102)			✓	✓		
Phone Talk (104)				✓		
The Many Styles of Discourse (106)				✓		
Content Language Arts						
What Do I Know? (109)	✓		✓	✓	✓	
AKS: Already-Known Statements (111)		✓	✓	✓	✓	
Reliving the West (113)	✓	✓	✓	✓	✓	
Taking Notes that Still Make Sense...(117)	✓	✓	✓		✓	
Jot It Down: What and Why (119)	✓		✓		✓	
Fact/Artifact (121)	✓	✓	✓	✓	✓	
Space Odyssey (123)	✓	✓	✓	✓	✓	

WRITING TO COMMUNICATE

AS CLEAR AS PEANUT BUTTER: WRITING CLEARLY AND PRECISELY

SOURCE

Slaughter, Judith Pollard. "That's What I Mean to Say: Strategies that Help Children Revise." *Canadian Journal of English Language Arts 11/1*, 1988: 10-14. [EJ 367 277]

BRIEF DESCRIPTION

Leads students through writing and rewriting to increase the clarity of their messages.

OBJECTIVE

To help students write clearly and precisely.

PROCEDURE

First, provide models to demonstrate the need for greater clarity.
On a transparency, show this sample:

How to Make a Peanut Butter and Jelly Sandwich

Spread peanut butter and jelly on bread.

ASK: Is enough information given in these directions? What steps are missing? Do the ingredients just appear? What else needs to be said?

Brainstorm to list ALL of the steps that are needed for the finished sandwich. Then, show the revised, clear version, which will probably include most of the following:

1. Get bread, peanut butter, jelly, a knife, and a plate.
2. Lay out two slices of bread on the plate.
3. Open the peanut butter and jelly jars.
4. Use the knife to dip out jelly.
5. Spread jelly on one slice of bread; wipe off the knife.
6. Use the knife to dip out peanut butter and spread it on the other slice of bread.

7. Place the two pieces of bread together (with the spread sides facing each other) to form a sandwich.
8. Cut the sandwich in half.
9. Put the lids back on the jars and close the bread wrapper. Put the jars and bread away.
10. Wash and dry the knife and put it away.
11. Eat and enjoy the sandwich.

Discuss the differences between the first and second sets of instructions.

WRITE YOUR DIRECTIONS

Divide the class into small groups of two or three students for the activities.

Give each group a 3 X 5 card with an idea for writing directions. Here are some suggestions:

Washing your hands

Brushing your teeth

Making a kite

Eating an Oreo cookie

Eating a slice of watermelon

Making a hamburger

Have your student groups write directions for the activity they have chosen.

Invite each group to select someone to read the written directions aloud to you. Conference with each group to offer revision suggestions.

After the directions have been rewritten and approved by you, encourage your students to rewrite them in narrative form for extra-terrestrial aliens. Stress that the words must be carefully chosen for clarity.

Proceed with the same steps for revision with help from you.

Have each group give their written directions to another group. The other group reads the directions and acts them out to determine the clarity.

COMMENT

It can be wildly entertaining—and a true and final test of the written instructions—to have some of the materials on hand for students to use in following the written directions *exactly* and *precisely* as they are written!

WRITING SOMEONE ELSE'S STORY: CROSS-GRADE AUTHORING

SOURCE

Brause, Rita S. and Mayher, John S. "Learning through Teaching: Adele Fiderer Reflects with Her Fifth Graders," *Language Arts* 62/5, 1985: 539-543. [EJ 341171]

BRIEF DESCRIPTION

Sets up collaborative partnerships in authoring across grades.

OBJECTIVE

To give students the opportunity to write for and about younger students, and to enlarge their understanding of the writing process.

PROCEDURE

You will need to pair up with a first-grade teacher.

Have both classes meet together, including teachers. Assign each of your students to a first-grader.

At the first meeting, have your students interview their first-grade partners to get acquainted and to collect details that can be included in a story that they will be writing with their partners.

During a literature period, have the students read picture books together to get a feel for topics that interest six-year-olds.

Back in your own classroom, have your students weave story webs about possible plots for their stories.

STUDENTS

- Begin writing a draft based on your story web. Develop a story, featuring your first-grade partner in fictional disguise, by thinking through a sequence of events: "First, this happened; then, that happened," and so on.

- Meet with your first-grade partner and read the story-in-progress. Listen to your first-grade partner's ideas for the story. Work those ideas into the story. Continue writing and meeting frequently until the story is completed.
- To involve the younger student in your writing choices, ask for your partner's input and selection. Conference with your partner throughout the development of the plot.

Teacher, facilitate and monitor these student conferences. Be available to answer questions and to redirect progress when necessary.

- When you and your first-grade partner are satisfied with the story line, decide on a title. Offer your partner choices, and let him or her choose the title for the story.
- Make a cover page and cover. Let your first-grade partner help you decorate the cover for the story.

ALTERNATIVE: GIFT BOOK

Older students can work with younger students as learning partners to study content or compose poetry or do artwork or read books together, as well as write stories.

Cross-grade authoring can be a pleasantly surprising way for older students to give younger students a gift—an original book—at Christmas or Hanukkah or Kwansaa or on some other gift-giving occasion.

Arrange a cross-grade collaborative effort like the one described above, but instruct your students to keep secret that they are "spying" on their younger learning partners and writing a secret book about them. Guide your students in unobtrusively finding out about their learning partners' preferences, tell-tale events from their lives, aspirations, such as these: "I was born in Germany when my family lived overseas." "I want to be an astronaut when I grow up." "I broke my arm, last summer."

Help your students as they engage in the writing-rewriting-proofreading process. Because these books are to be given as gifts, your students will probably want to make decorative covers and wrap the books appropriately. Parents might like to become involved in the bookbinding. As the day for giving the gifts approaches, it will get harder and harder to keep the secret.

One second-grade class that received gift books about themselves from a fifth-grade class, wrote thank-you letters to their older learning partners. What really delighted the older students, however, was when someone overheard an excited second-grader saying, while poring over the new gift book: "Look what my book says I did!"

COMMENT

Other grade levels can be paired to use this same strategy. Older students could write books to be read to children in younger grades. Slightly younger students can write about older students, and that is a good exercise through which to learn that smarts is more important than age.

GETTING IDEAS ACROSS LOTS OF WAYS: EXPLAINING ABSTRACT CONCEPTS

SOURCE

Williamson, Ronald and Osborne, Debra C. "Using Conceptual Analysis in the Classroom: A Writing Process Approach," 1988. [ED 292 119]

BRIEF DESCRIPTION

Uses basic writing skills and cooperative learning while helping students to bring clarity and extended meaning to abstract concepts such as freedom, democracy, responsibility, trust, and faith.

OBJECTIVE

To help students formulate ideas and understandings about abstract concepts.

EXPLANATION

"Concept analysis" is a process through which your students figure out how to express the meaning of an abstract and complex concept in ways and terms that relate to their own experiences and vocabularies. During the process, they may NOT use the concept term itself to develop its meaning. This forces them to consider related words, use analogies and metaphors, and otherwise expand and construct their understandings as well as their vocabularies. To lead your class through the process of a concept analysis, work through the following routine:

THE WRITING/REWRITING PROCESS...

DRAFTING

Pose a conceptual question to your class, such as: "What does it mean to be free?" or "What is freedom?" or "Democracy?" or "Responsibility?" or "Trust?"

Explain that, now, they are to answer the question by writing a definition or a narrative or a story, but that they may NOT use the word itself that they are defining and describing: They may not use "free" or "freedom," "democracy" or "democratic," "responsibility" or "responsible," or "trust" or "trusting."

Help them understand about synonyms: "liberty" for "freedom," for example, or "reliable" for "responsible," or "faith" and "belief" for "trust." Help them generate lists of synonyms before they start writing.

Help them understand that a writer can write *about* a topic without naming the topic. Writers can say what something is by saying what it is not, and they can take a subtle or oblique or around-the-barn approach. Here's an example about "freedom":

When a dog is tied up, it's like being in jail. Dogs like to get loose and run where they please, when they please.

If they have trouble getting going, suggest a starter sentence, such as: "Once upon a time...." or "I know a kid who...."

Tell them that the important thing is to develop ideas by telling a story, and that the mechanics of writing is something to be worked on later.

PEER EVALUATION

Ask your students to re-read and think about their own writings individually, making any changes that they want to make. (This assignment works best if your class is composing on computers because revision is quick and easy that way.)

Then, form groups. Ask your students to trade papers and evaluate one another's writing.

Tell them to emphasize concept clarity, content, and logical order, first, and second to emphasize sentence structure, subject/verb agreement, grammar, capitalization, spelling, and punctuation.

REVISION

Ask each author to reflect on what his or her peer-reviewer has said, and to sort out the good suggestions from the bad ones, and then to rewrite accordingly.

When the narratives are finished, make copies available to everyone. Have students take turns reading one another's stories out loud. As a story or narrative is being read, let everyone make a list of the words, allusions, metaphors, analogies, and other terms that have been used to get the concept across.

THE THINKING/RETHINKING PROCESS....

FIRST GO: PREWRITING

- Use the synonym list on the board to write a brief definition of the concept as you understand it. Example: "*What is freedom*?" or "*What is democracy*?" or "*What is responsibility*?" or "*What is trust*?" etc. You may NOT use the word for the concept in what you write:

  Example: Read the two sentences about the dog, above, to them, or conceive your own examples.

SECOND GO: SIMPLE NARRATIVE

- Write a narrative about the concept to answer the "what is?" question. You may NOT use the word for the concept in what you write.

  Sample starter sentences:

  Once upon a time...

  Long ago and far away...

  I know a kid who...

THIRD GO: WHAT'S IT'S NOT.

- Follow the routine above in Go #2, but this time write a narrative that tells what the concept is NOT. You may NOT use the word for the concept in what you write.

  Example: What freedom is not. What democracy is not. What responsibility is not. What trust is not.

  Example (on "freedom"): "*I knew a girl named _______. She acted like she was loose as a goose, but in fact, she was tight as a knot....*(Keep writing!)

FOURTH GO: BORDERLINE EXAMPLE

- Follow the routine above, but this time write about something/someone that is an ambiguous example, something/someone that may or may not make the concept clear.

Example: *Under some circumstances freedom is one thing, but under other circumstances, freedom is something else....*

Democracy in one country works one way, but democracy in another country works a different way....

Responsibility in one person looks like hard work, but responsibility in another person looks like play....

Trust to one person means one thing, but trust to someone else means something quite different....

FIFTH GO: GROUP EXAMPLE

- Follow the routine above, but this time write a story that makes the concept clear by contrasting what it means for a single individual as opposed to what it may mean for a group.

Example: "*There was once an African who was captured and made into a slave in America, but even though his masters put his legs in irons, that African remained unchained in his mind....*"

If Democrats believe in democracy, then what do Republicans believe in?

"Do your duty!" she commanded, but her friend just kept crying.

"Trust me!" he told her, but all her friends said, "You can't trust him!"

SIXTH GO: USE YOUR IMAGINATION!

- Follow the routine above, but this time take a flight of fantasy and write a narrative about the concept (freedom, democracy, responsibility, trust, or whatever) from a science-fiction perspective. Go wild! (You don't need a starter for this one.)

SEVENTH GO: LIST THE MANY WAYS.

- As different people read the different stories, make a list of all the different ways that people thought up to get the different concepts across. After the story has been read, let someone act as scribe and pool your ideas, writing them on the chalkboard. Group ideas together that seem to go together.

EIGHTH GO: WORK TOWARDS CONSENSUS.

- In groups of four or five, work together to write a consensus statement about the concept(s) that everyone has been writing about. Compare these consensus statements from group to group to see if the groups agreed or disagreed. Write the consensus statements on the chalkboard to make the discussion easier. Can the whole class draft a single consensus statement?

COMMENT

Writing consensus statements of any kind is very difficult. Just ask Thomas Jefferson, who wrote a consensus statement called "The Declaration of Independence." Sometimes it is good to strive for consensus; sometimes it is necessary to agree to disagree. "Consensus" might make a good candidate as a concept to analyze by writing about.

RESPONDING TO HISTORICAL FICTION AS A READING/WRITING VENTURE

SOURCE

Caldwell, John J. "Historical Fiction as a Modern Tool," *Canadian Journal of English Language Arts 11/1*, 1988: 24-32. [EJ 367 279]

BRIEF DESCRIPTION

Relates historical fiction to reading, writing, and understanding history from a personal perspective; can be a six-week unit.

OBJECTIVE

To help students read for a purpose and to respond to historical fiction through writing.

PROCEDURE

Choose historical fiction books for a reading list.

Ask your librarian to hold your selections on a reserve shelf for your class. Make sure that there are enough copies for each student to have a book.

Read each of the selected books yourself, so that you can carry on effective conferences.

Ask the librarian to present book talks on some of the titles. These are teasers to pique interest.

When each student has selected a book, provide at least 15 minutes of uninterrupted reading time DAILY.

Pair students to share books and the projects that follow.

STUDENTS

- Read a novel that you really enjoy. Each day, discuss what you have read with a friend.
- After you have finished the book, write a diary from the point of view of one of the characters (5 pages).
- Once a week, trade diaries with your partner for peer revision and editing.
- Together, pick a project to research; find out more about a topic that was presented in your book.
- Devise a means of presenting your books to the class:
    - Dramatize one episode.
    - Present a puppet show.
    - Interview a historical character live on a T.V. show.

Conference with each student once a week, or five students daily.
Other students are to be working together on projects.

Talk about incidents, feelings, characters, settings, and ideas related in the book.

Assign peers to do a history project on a topic in the book. See the next lesson for a Social Studies project lesson from a historical novel.

WRITING HISTORY: HISTORIAN'S RESPONSE TO FICTION

SOURCE

Caldwell, John J. "Historical Fiction as a Modern Tool," *Canadian Journal of English Language Arts 11*/1, 1988: 24-32. [EJ 367 279]

BRIEF DESCRIPTION

Enables students to use historical novels to select a history research project on a topic found in the novel.

OBJECTIVE

To research a topic or issue in history that was found in an historical novel.

PROCEDURE

NOTE: For whatever era or issue in history you will be teaching, find two or three novels that are fictional accounts of events during that time.

Provide a small selection of titles with multiple copies for small-group interaction.

Allow students to collaborate on writing diaries.

After the book has been read by the group, assign them to select one research project on a topic presented in that novel.

STUDENT GROUP ACTIVITIES

- Pick a topic from the novel. Go to the library to collect more information about the history of that time and about the topic. Use encyclopedias and maps.
- Plan together a way to present the novel to the class.

✦ Options

- Develop an historical newspaper. Write articles as if you were an observer of this event or time in history.
- Write your own fictional story to share with other students.
- Make Bulletin Board Bibliographies: Select an era in history. Try to find as many titles, fiction or non-fiction, on that era as you can. Design an attractive bulletin board of these titles, using your own illustrated book covers.
- Write a "letter to the editor" of a newspaper. Try to be persuasive about your concern.
- Write letters to other classmates. Each member of the group is to take on the personality of one character in the book and communicate through that character to the others.

If a single historical novel is being studied by the whole class, assign a group to make a book-cover design for your classroom door.

Or, let each group design a door book cover about the novel that they read, alternating door book covers every two weeks.

COMMENT

In every work of fiction, there is some history; in every historical work, there is some fiction. The best historians are people with good imaginations.

WRITING WITH ONE VOICE: GROUP COMPOSITION

SOURCE

McEachern, William Ross. "Group Compositions: A Model for Report Writing," 1986. [ED 284 193]

BRIEF DESCRIPTION

Prompts practice in writing expository reports while groups rewrite on a common working model.

OBJECTIVE

To help students use group process writing to write reports on assigned topics.

PROCEDURE

As students discuss the assigned topic, write their ideas on the chalkboard or chart paper so that they will see how to build an overall structure.

Take student dictation. To develop a *model* for a *first draft,* write their exact sentences on large chart paper in front of the class.

Have the group begin revisions by focusing on meaning for the intended audience. (Do not emphasize grammar or spelling at this time.) Working with the group through this revision provides a working model of the process. Later, they will undertake the revision process in smaller groups, based on what they have learned from the whole-group model.

Begin proofreading with the group. At this time, discuss needed changes in grammar, punctuation, or spelling. As before, you and they model the steps of proofreading, which allows for review, reinforces the conventions of written language, and improves clarity of communication.

Organize small groups and allow them to choose topics. Have the groups go through the same steps that the whole group followed.

Divide each topic into three categories: Causes, Effects, and Solutions.

Three groups can write on the same topic, focusing on one of the categories.

SUGGESTED TOPICS

Pollution in Our Own Back Yard

Endangered Species

Conservation

Health Hazards

Health Care

Drug Education

School

Floods and Storms

Violence in the Neighborhood

Why We Will Never Smoke

As part of the whole-group process after you and your students have developed the model, engage them in some brainstorming so that they can generate their own list of topics similar to the ones suggested above.

In the final rewrite, challenge your students to polish their work so that it reads with a single, common "voice."

COMMENT

"Voice" (or "style") is the collective effect on the reader listening to the author speak through the writing. When the writing is to be the common, unified product of a group collaboration, one objective may be for all to speak as one with a single "voice" through the writing.

A BYTE OF COLLABORATIVE WRITING

SOURCE

Crawford, Reg. "Inside Classrooms: Word Processing and the Fourth-Grade Writer," *Canadian Journal of English Language Arts 11*, 1988: 42-46. [EJ 367 281]

BRIEF DESCRIPTION

Describes how to use computer word-processing to teach writing.

OBJECTIVE

To develop skill in writing by using a computer word-processor to write, edit, and revise individual texts.

PROCEDURE

Train students in the use of the class computer and its word-processing program.

Give them a full month of exclusive time on the computer to work with word-processing during class time. Four students will divide 10 hours a week among them.

Train an "expert" student to assist peers.

Allow 45 minutes of uninterrupted writing time for each student or student pair.

- Work over the copy with your partner. Then rewrite the story on the computer the next day. This can be done by booting-up the saved copy and making revisions with word-processing moves.
- Run off enough copies to share with other students.

After students have polished their stories, collect them for a class book.

FLYING DISKS: VIRTUAL OR ON-LINE INTERACTIVE E-MAIL

SOURCE

Golub, Jeffrey N., "Simulating an Electronic Bulletin Board," in *Activities for an Interactive Classroom.* Urbana: National Council of Teachers of English, 1994: 129.

BRIEF DESCRIPTION

Students either use the LAN (local area network) of their school's networked computers to communicate with one another via e-mail on an electronic bulletin board or they enjoy the same communication through a virtual network by simulating an e-mail bulletin board.

OBJECTIVES

To engage students in learning the skills that they will need to travel on the electronic information superhighway, and to let them learn interactively about flaming, netiquette, and other interpersonal aspects of literary morality in the electronic literary environment that moves at the speed of light.

PROCEDURE

If your school has its computers networked into a LAN, then your students can proceed without further ado to communicate with one another on a class bulletin board. Assign accounts to each student, with proper addresses, passwords, and whatever other protocols your system requires, and let the fun begin.

This learning experience will introduce your students to the kind of communication that regularly goes on at universities, throughout the government and the military, and commercially by way of CompuServe, America Online, Prodigy, and other electronic networks.

- Post messages to one another. Talk about school, homework assignments, the teacher, one another, what's going on, what you think and feel about things and ideas, and anything else that you find interesting.

- Learn to practice good *netiquette.*
    - Even if you get mad at something somebody else says, don't give in to *flaming,* emotional outbursts on-line.
    - Don't *get personal* and say ugly things to or about someone with whom you are engaged in on-line conversation.
    - Don't write anything in an e-mail message that you don't want the whole world to read. No electronic network is totally secure (no matter what its owners may claim), and someone completely unknown to you may be reading e-mail that you have written. Besides, the person to whom you send a message may *forward* it to any other receiver.
    - After a few days of experience with e-mail, what other rules of netiquette would you recommend?

If your school does not yet have its own LAN, here are two ways you can simulate an electronic bulletin-board environment.

MUSICAL COMPUTERS

- As many as can, take a seat in front of all of the available computers.
- Key in rough drafts of any message you like: topic paragraphs, essays, messages, editorials, or anything else.
- After everyone has written for awhile, all stand up and everyone move to the next computer. Read what your classmate has written, skip down two blank lines, and write a response. (You can change the font or size of your text to distinguish your entry from the one above it and the others that will follow below.)
- Deal only with the content of the message: Agree or disagree, argue with it or praise it, bring up points that the other writer did not think of, state your own position, but do not change the actual words of the message to which you are responding.
- Everyone move again to the next computer. This time, you can respond not only to the original message but also to the first response, as well, and so on to as many responses as are made. In this way, you continue the electronic discussion.

After the process gets going, your students do not have to shift to the next computer all at the same time: When a student is finished writing a response, he or she can stand up, and then another student may sit down at that computer and continue the virtual dialogue. The student who stood up can wait for any next available computer, sit down, and carry the discussion forward.

This game of musical computers can easily last for an entire class period. Towards the end of the class, let all return to the computers where they started, read the string of responses that have been written following their original draft, and gain the insights and perspectives on their topic.

- ✦ If you do a rewrite of your draft, and if you decide to polish and finish it, or even if your draft was merely for fun or for talking to your classmates, what insights, perspectives, and new ideas did you gain by reading the responses of your interactive e-partners?

This exercise can be continued off and on—as your students come and go and check their messages from computer to computer—over an extended period of time, days or weeks or months.

COMMENT

E-mail is authentic communication—real people talking to real people about real subjects of real interest. The environment is virtual, but the communication is real.

FEEDBACK: LEARNING TO ACCOMMODATE CRITIQUE

SOURCE

Freedman, Sarah Warshauer. "Peer Response Groups in Two Ninth-Grade Classrooms: Technical Report #12," 1987. [ED 287 171] (Adapted for the intermediate grades)

BRIEF DESCRIPTION

Describes the use of peer-response groups to help students respond to their own work.

OBJECTIVE

To learn to respond to one's own work and to develop evaluative skills.

PROCEDURE

Assign students to compose texts outside of class and bring them to class for peer-group feedback.

Form FEEDBACK GROUPS. Supply each group with a copy of the response sheet on p. 24.

- Read one another's compositions.
- Give feedback, using the FEEDBACK SHEET to guide your discussions.
- Proofread someone else's completed writing assignment. Help one another to identify and correct errors in syntax, punctuation, and spelling.

Form groups for collaborative composing. Assign your students to compose a single piece of writing together. Suggest that they focus on clarity, for example, by selling a product or writing a commercial.

Encourage collaborative thinking. Form groups to discuss problems they faced during composing. Come up with ideas they found to be solutions to the problems. Share these in an oral presentation to the whole class.

Tape group conversations of your students' in-progress writing. This is an excellent reflective exercise.

Pair students to collect data about one another and to write interviews of one another. Then have them prepare this information for an oral presentation to the class.

Meet with each group once a week. Comment on their drafts. Set up individual conferences with each student writer.

FEEDBACK SHEET

What did you think of the introduction? Why?

What is the most interesting part of the piece? Why?

What is the part that needs the most work? Why?

Help the writer identify any places where there is too little or too much information.

Identify the focus of the paper as you understand it.

Other comments:

PARTNERS IN WRITING AND EDITING (I): CONTENT EDITING

SOURCE

Lois Monaghan (Jones Middle School, Columbus, Ohio), "Partner Editing: A Guide for Peer Review," reported by Dorothy J. Watson, ed., *Ideas and Insights: Language Arts in the Elementary School* (Urbana, Illinois, National Council of Teachers of English, 1987): 184-185. [ED 287 173]

BRIEF DESCRIPTION

Partner two budding authors to let them learn the fine science of proofreading and the fine art of editing, both of which lead to fine writing.

OBJECTIVE

To learn the intimate questioning process of a responsive editor working with an earnest author. To learn the thoughtful process of content editing. To learn that "all writing is rewriting" and that the rewriting process is a two-step process: content first, then technicalities.

PROCEDURE

Comments and suggestions made by peers may encourage students to review and revise their stories and other writings. Peer editors can help writers solve problems and provide evaluation in a give-and-take atmosphere. If the proof-reader/editor is also a writer, that is, if two writers are partnered to edit and proof-read one another's works, the mutual process can be equally beneficial to both.

PARTNERS IN CONTENT EDITING

After completing the first draft of a writing assignment, students exchange papers with a partner. Each reads the partner's draft, using a guide sheet to evaluate the writing and to organize his or her comments. Then the two partners discuss each other's writings and suggest revisions.

TO THE PARTNERS:

- Exchange papers with your partner, and read one another's writings. Remember, this is a first rough draft: Do NOT check the paper for technical matters such as grammar, syntax, punctuation, and spelling.
- Read one another's writings for content: organization, logic, setting, characterization, plot, and any other aspects that would make the content of the writing better.
- Use the "Content Editing Questionnaire" (on the next page) as a guide to help you ask yourself and your partner the questions that will lead to improvement of your partner's writing. Write your comments in the margins of your partner's piece.
- Return your partner's writing, and receive your own content-edited piece from your editor. Read your editor's remarks. Discuss your mutual editings, asking for clarification of anything that you do not understand, and offering clarification of anything that your partner does not understand.
- Decide whether you think your editor's critiques are accurate and helpful; proceed with your rewriting and polishing.

COMMENT

What may seem long, involved, and complex is really only a two-step rewriting process: edit for content, first; then edit for technical matters. Too many teachers think that they have done their job helping their students to write when they merely "correct the paper" by pointing out the misspelled words, comma blunders, and other technical flaws. Far more important is engaging the author in a reflective, cognitive process about content, organization, style, focus, and audience.

CONTENT EDITING QUESTIONNAIRE

I. Setting

a. Does the reader know when the story is taking place?
b. Does the reader know where the story is taking place?
c. Does the reader know what the place looks like or "feels" like?
d. How could setting be improved?

II. Characterization

a. Are the physical features of the characters described?
b. Are the personalities clear, well defined, and consistent?
c. Do the characters seem real? interesting? convincing?
d. What point(s) of view is (are) expressed?
Does the point of view move from character to character?
If so, is this done effectively?
e. How could characterization be improved?

III. Plot

a. How and when is the problem in the story introduced?
b. Is the problem believable? exciting? interesting?
c. Does the reader want to keep reading to find out?
d. Is the writing "too predictable" or "not predictable enough?"
Does the writing have *verisimilitude*—is it true to life?
e. Is the problem or conflict resolved in a believable and compelling way?
f. Does the plot have unity, or does it wander about too much?
g. Is the ending satisfying?
h. How could the plot be improved?

IV. Organization and Logic

a. Are the events in order? Do they fit the story?
b. Whether the piece is fiction or non-fiction, do the ideas hold together?
Has the author become confused or self-contradictory in the writing?
c. Are any reported facts or other external matters described accurately and completely?
d. Is the whole piece structured in logical order?
e. Is the piece focused, or does the author go off on tangents or introduce irrelevant matter that either does not advance the story or further the idea?
f. For whom was the piece written?
Did the author keep his or her reading audience in mind?
g. How might the organization or logic of the writing be improved?

PARTNERS IN WRITING AND EDITING (II): PROOFING AND BEING PROOFED

SOURCE

Lois Monaghan (Jones Middle School, Columbus, Ohio), "Partner Editing: A Guide for Peer Review," reported by Dorothy J. Watson, ed., *Ideas and Insights: Language Arts in the Elementary School* (Urbana, Illinois, National Council of Teachers of English, 1987): 184-185 [ED 287 173]

BRIEF DESCRIPTION

Partner two budding authors to let them learn the fine science of proofreading and the fine art of editing, both of which lead to fine writing.

OBJECTIVES

To learn the intimate questioning process of a sensitive editor working with an earnest author. To learn that "all writing is rewriting" and that the rewriting process is a two-step process: content first, then technicalities. To learn Step Two in the editing process: technical proof-reading.

PROCEDURE

Comments and suggestions made by peers may encourage students to review and revise their stories and other writings. Peer editors can help writers solve problems and provide evaluation in a give-and-take atmosphere. If the proof-reader/editor is also a writer, that is, if two writers are partnered to edit and proof-read one another's works, the mutual process can be equally beneficial to both.

STEP TWO

Step One was content editing—see the previous chapter. Step Two is technical proofreading for "the little stuff"—grammar, syntax, punctuation, and spelling.

In fact, grammar, syntax, punctuation, and spelling is not "little stuff," at all; the technical aspects of writing are, in fact, quite big stuff. Just because people tend to be impatient with the technicalities does not mean that they are correct when they put down what they may neither understand nor be proficient with. Very many "great ideas" at the content stage of writing have gone down the drain of unclarity, poor expression, and failure to communicate with the reader, merely because the author could not be bothered to take "the little stuff" seriously.

One good way to teach precision and clarity in writing is to turn proof-reading and using proof-reader's marks into a game for partners to play.

PARTNERS IN PROOF-READING

After the partners complete their second drafts, they again exchange papers and read one another's writings. This time, they are proofing the papers not so much for content, organization, and other literary qualities but for technical matters such as grammar, syntax, punctuation, and spelling.

To do a proper job of proof-reading, they need to learn a few of the basic proof-reader's symbols. You will find complete tables of proof-reader's marks in most unabridged dictionaries or in the *Chicago Manual of Style* (University of Chicago Press, many editions). A simplified sample and a brief table of proof-reader's marks is included in this lesson for use by your students.

TO THE PARTNERS:

- After you have rewritten and polished your piece, exchange papers with your partner editor. Read your partner's writing.
- Proof-read your partner's writing, this time reading for technical errors or other matters that could be improved in terms of grammar, syntax, punctuation, and spelling.
- As you read, some questions to ask are these:

  Is this clear? Do I have to read it more than once to understand it? Could it have been said more simply?

  Is this awkward? Even if I understood what was written, could it have been written more gracefully or in a way that would make it more enjoyable to read or in a way that couples "what was written" with "how it was written" more effectively?

  Are the grammar and syntax correct? Do we "say it that way" in Standard American English? Do the subjects and verbs agree in person and number? Are the tenses of the verbs constructed properly? (And many other such questions.)

Is the piece punctuated properly and appropriately?

Are all the words spelled right?

- As you ask these questions, correct your partner's paper by using the proofreader's marks in the "Table of Proof-reader's Marks," or find a more complete table of proof-reader's marks in an unabridged dictionary or in the *Chicago Manual of Style.*
- Exchange papers with your partner. Read your partner's proof-reader's marks on your paper. Decide whether you think your partner's editorial comments are accurate and appropriate, and then polish your paper accordingly.

COMMENT

What may seem long, involved, and complex is really only a two-step rewriting process: edit for content, first; then edit for technical matters. Too many teachers think that they have done their job helping their students to write when they merely "correct the paper" by pointing out the misspelled words, comma blunders, and other technical flaws. Far more important is engaging the author in a reflective, cognitive process about content, organization, style, focus, and audience.

SAMPLE USE OF PROOF-READER'S MARKS

The First Amendment of the U.S. Constitution sm CAPS

¶Congres s shall make no law respecting an establishment of religion,
or prohibiting the /free /Exerci~~z~~se thereof ; or abridge the freedom of l.c.
or of the press
speech or the ~~right of~~ the people peac e ably to assemble~~d~~ , and to petition
the ~~federal~~ government for a red~~d~~ress of grievances ⊙ U.C.

THE FIRST AMENDMENT OF THE U.S. CONSTITUTION

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridge the freedom of speech or of the press or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

TABLE OF PROOF-READER'S MARKS

⊙ or ⊗	insert period
;‸	insert semicolon
¶	begin a paragraph
’˅	insert apostrophe or single quote mark
?/	insert question mark
=/	insert hyphen
(/)	insert parentheses
ℓ	delete
stet	let matter above dots stand as is
U.C.	upper case
sc or sm caps	small capital letters
∽	transpose (letters or words)
≡	capital letter
(qu?)	query
～～	set in italics
══ ～～	set in boldface italics
,‸	insert comma
:‸	insert colon
no ¶	no paragraph; run together
“ ”	insert double quote mark
!/	insert exclamation mark
addition ∧	caret: insert ∧ addition
[/]	insert brackets
⁀‿	close up
ℓ‿	delete and close up
#	insert space
l.c.	lower case
caps	large capital letters
(sp)	spell out
(G)	question of grammar
(F)	question of fact
___	set in boldface
rom	set in roman

SOLD ANY GOOD BOOKS LATELY?

SOURCE

Freedman, Sarah Warshauer. "Peer Response Groups in Two Ninth-Grade Classrooms," 1987. [ED 287 171] (Adapted for the intermediate grades)

BRIEF DESCRIPTION

Uses peer-response groups to help students respond to literature.

OBJECTIVE

To write in response to a novel and express one's sense of the novel in a convincing way.

PROCEDURE

Follow the same group-function pattern recommended in the previous lesson: feedback, editing, and collaborative composing.

Assign students to small groups of 4 or 5 members.

Provide enough copies of a novel for each member of the group.
Some typical choices might be these:

Charlotte's Web by E.B. White

Bridge to Terabithia by Kathryn Patterson

Runaway Ralph by Beverly Cleary

After the groups have chosen their novels, pass out 3 X 5 cards with teasers from the novels. For teasers, select excerpts, descriptions, character comments, key sentences at turning points in the story, or anything that will evoke conversation and queries from students.

Provide each student with a copy of one of the novels. Schedule time for students to enjoy uninterrupted reading.

SAMPLE DIRECTIONS FOR RUNAWAY RALPH

- Your group will be responsible for reading and responding to a book by Beverly Cleary over the next three weeks. In the envelope is a set of cards about this story.
- Read the teaser cards about your book, *Runaway Ralph*.
  Statements on the cards:
  1. Ralph is only three inches tall, but he can ride a motorcycle.
  2. Life at Mountain View Inn has become boring. How can a 3" mouse find fun and adventure?
  3. Fun and adventure can become life-threatening when Sam, the camp watchdog, and Catso, the cat, become interested in you.
  4. Garf has been wrongly accused of stealing Karen's watch. How can a mouse help solve the mystery and clear Garf?
  5. Garf would sneak into the Craft Shop. He told Aunt Jill why he did this. Can you imagine what the reason is?
- After reading each teaser aloud, discuss probable plots. How might the author have developed each idea?
- Read the novel. When you are finished, write a response to the story. In your response, discuss the characters, describing each one and what you think made each one special in the story.
- Trade your response writing with another student in your group. Read each one's comments. Discuss the points that interest you.
- Read aloud any portion to the whole group for further discussion.
- Write about some changes you might make in the story. Did Garf's character seem real to you? If you were Garf, what might you have done differently?
- Plan to "sell" your book to the other groups. You may write an ad campaign for a TV commercial or choose excerpts from the story to present as a skit or puppet show. See if your group can make *Runaway Ralph* the most interesting novel read in your class.

PEN PALS ACROSS GRADES

SOURCE

Britton, James. *Writing and Reading in the Classroom: Technical Report #8*, 1988. [ED 287 169]

BRIEF DESCRIPTION

Arranges pen pals so that students can engage in ongoing discourse, exploring dialogue as a means of communication.

OBJECTIVE

To write letters to a pen pal in the same school.

PROCEDURE

TEACHERS

Pair with another teacher in your school, one grade apart. For example, if you are a fourth-grade teacher, pair with a third-grade teacher.

You and your paired teacher write your students' first names on slips of paper for matching with students in one another's classes.

Pair names on a master list. Then give the assigned name to each student.

STUDENTS

- Write a short letter to your pen pal. In the first note, write about yourself, telling what you like, don't like, hobbies, favorite foods, favorite TV programs. In general, this is a get-acquainted letter. Keep a copy of your letter.
- Read your pen pal's letter and answer it.
- In each written response, answer just as you would if your correspondent were a close friend. Talk about your ideas and feelings.
- When you receive an answer to your first letter, re-read the copy of what you wrote and read what your pen pal answered.

  Did your pen pal understand what you wrote?

Might you have written more clearly?

With more information?

More interestingly?

- Write another letter in response.

TEACHERS

Twice a week, collect your students' pen-pal letters and exchange them with your fellow teacher. Each of you needs to act the part of the letter carrier and deliver the incoming mail to your own students.

SUGGESTIONS FOR EXPANDING THE DISCOURSE

Narration of past events.

Descriptions of current scenes, actions, and people.

Arguments defending an action, point of view, or the writer's interpretation.

Plans for the future.

EXTENSIONS

Arrange for pen pal letters to be sent to students in another school or perhaps in another country. Use electronic mail for the letter exchanges, within one building, across town, across the country, or around the world.

COMMENT

ESL/EFL (English-as-a-second-language/English-as-a-foreign-language) teachers often welcome opportunities to put their students in pen-pal contact with native speakers of English. If you would like your class to have some e-mail pen-pal fun with a group of new English speakers, contact the Teachers-of-English-as-a-Second-Language List:

`TESL-L@CUNYVM.CUNY.EDU`

or

`TESL-L%CUNYVM@UICVM.UIC.EDU`

SPLIT TREES, NOT INFINITIVES: WORD PROCESSING TOGETHER

SOURCE

Vibert, Ann. "Collaborative Writing," *Language Arts* 65/1, 1988: 74-75.

BRIEF DESCRIPTION

Suggests ways to pair students so that they use word-processing software to write together.

OBJECTIVE

To use a word processor while composing with a friend.

PROCEDURE

Start students with two-sentence scenarios; introduce a setting and some characters.

Example:

- "A tree stands, split down the middle, in an open field. Two people approach it."
- Starting with this two-sentence scenario, you and a friend use a word processor to write together a conversation between the two people about the split tree.
- Take on the identities of the characters; give them names, whether ordinary or fanciful; talk to each other as though you had just come upon the split tree.

Examples:

Little Boy: "Gee-whiz! Look at that split tree!"

Little Girl: "Let's go see it up close!"

Doctor Watson: "I say, Holmes, there's a curious tree! What do you suppose has happened?"

Sherlock Holmes: "Elementary, my dear Watson!"

Garth: "Yo, Whoa! That's some tree."

Wayne: "Does it have a split personality, or what?"

Garth: "Not!"

- After you have developed the dialogue and your characters, and you are satisfied that their relationship is clearly developed, print copies to be used in a teacher/students conference.

Use this opportunity for any on-the-spot instruction in writing dialogue. Share the finished products with the whole class.

STORY STARTERS (I): FEELINGS, MAPS, AND PICTURES

SOURCE

Susan M. Chevalier (University of Missouri-Columbia), "Feelings," Carol A. Roark (Simonsen Junior High, Jefferson City, Missouri), Jane A. Romatowski (University of Michigan, Dearborn, Michigan), "Spotlighting the Value of Sharing," reported by Dorothy J. Watson, ed., *Ideas and Insights: Language Arts in the Elementary School* (Urbana, Illinois, National Council of Teachers of English, 1987): 179-183. [ED 287 173]

BRIEF DESCRIPTION

Using any number and many kinds of story starters, young authors can get started writing with fun and ease.

OBJECTIVE

To ignite the spark of genius—and help even young authors get past so-called "writer's block"—so that they can start writing about something, anything.

PROCEDURE

Some writers say that there is no such thing as "writer's block"—the writing flows without ceasing from their minds. Other writers agonize over how to get started. To answer the plaintive cry in class: "What shall I write about?" use the following story starters to jump-start your students into their literary efforts.

FEELINGS STARTERS

On slips of paper, write feelings starters like the following:

I'm so mad, I could....

I'm so happy, I could....

I'm so hungry, I could....

I feel so blue today because....

I felt so stupid yesterday because.....

I feel so intelligent today because I just....

I'm so excited because I just....

I'm so tired, I....

Put the folded feelings starters in a box or hat, invite your students to stand round in a circle, and let each one pick a feelings starter out of the lot.

Around the circle, each student takes a turn reading his or her feelings starter aloud and then completing the statement. If necessary, model the performance as many times as is needed until your students understand what is expected, for example, by saying: "I felt so great when I got out of bed this morning, I could have flown to the moon without a rocket," or "I was so groggy when I woke up this morning, I had to jump into the lake to wake up."

Ask each student first to read the feelings starter and finish it as that student sees fit. Then have everyone join in chanting together—*with feeling*—the first part of the starter, after which everyone listens to hear how the next student in line completes the phrase. Allow any unwilling student to say: "I pass."

After this round robin of talking up feelings, ask everyone to sit down, pick their favorite feelings starter, and write a short piece that spells out their way of completing the starter.

STORY STARTERS (II): MAPS, PICTURES, AND FEELINGS

SOURCE

Susan M. Chevalier (University of Missouri-Columbia), "Feelings," Carol A. Roark (Simonsen Junior High, Jefferson City, Missouri), Jane A. Romatowski (University of Michigan, Dearborn, Michigan), "Spotlighting the Value of Sharing," reported by Dorothy J. Watson, ed., *Ideas and Insights: Language Arts in the Elementary School* (Urbana, Illinois, National Council of Teachers of English, 1987): 179-183. [ED 287 173]

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MAPPING THE WAY HOME

Divide your class into sets of four students, grouping together students who do not know each other well. Ask each student to use only symbols and lines to draw a map that directs a newcomer to his or her home. The starting point for every map is the school. Students may draw a legend to explain the features on their maps that they think need explaining. For example, a + may stand for an intersection or a # may stand for a traffic light; L and R may stand for directional signals.

When the maps have been drawn, ask your students to put the same directions into writing, using only the information indicated on their maps. They are to write these directions for a newcomer who will not be able to look at the map. Tell them to think about their task from the newcomer's point of view and to consider all the information that the newcomer will need, and all the decisions that the newcomer will have to make, to get from school to home.

Within each group, have each pair of students exchange maps. Give them a few minutes to study the maps and ask one another for clarification. Now each student is to use the other student's map as a basis for writing out directions from the school to the other student's home.

Your students will probably discover that they did not put enough information on their maps, or that their maps are misleading. They will most likely want to change their maps. Let them revise, as they please.

Now, each student exchanges his or her written directions with another student in the group of four. Each student uses the other student's directions to draw a map to his or her partner's home.

At the end, each group of four will have four original maps, four sets of original written directions, four sets of derivative directions, and four derivative maps.

Have everybody compare their maps and directions with everybody else's maps and directions. Invite everyone to talk about what they have learned about giving and taking directions. Invite everyone to talk about what they have learned about drawing and writing precisely what they mean to say.

COMMENT

Different people have different kinds of maps in their brains. Some maps drawn by your students will be spatial and visual and pictographic. Other maps will be linear and logical and symbolic. No one way is better or best; brains differ.

STORY STARTERS (III): PICTURES, FEELINGS, AND MAPS

SOURCE

Susan M. Chevalier (University of Missouri-Columbia), "Feelings," Carol A. Roark (Simonsen Junior High, Jefferson City, Missouri), Jane A. Romatowski (University of Michigan, Dearborn, Michigan), "Spotlighting the Value of Sharing," reported by Dorothy J. Watson, ed., *Ideas and Insights: Language Arts in the Elementary School* (Urbana, Illinois, National Council of Teachers of English, 1987): 179-183. [ED 287 173]

BRIEF DESCRIPTION

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PROCEDURE

Some writers say that there is no such thing as "writer's block"—the writing flows without ceasing from their minds. Other writers agonize over how to get started. To answer the plaintive cry in class: "What shall I write about?" use the following story starters to jump-start your students into their literary efforts.

PICTURE THIS!

Assemble a large collection of illustrated magazines, picture books, and photographs and other pictures drawn from any and many sources. "Situation pictures"—pictures in which individual humans or groups are doing things—are especially likely to provoke a broad range of interpretations.

Gather your students around a large table with all the pictures spread out at random on the table, and invite them to rummage. As they look through the collection, they will begin to talk about what they are seeing. You can spark conversation by judiciously asking the following questions about some picture they are pondering:

- What do you see?
- What's happening?
- How can we label the problem?
- What emotions are the people feeling?
- Why do you think this happened?
- How can we make sense of what happened?
- What could happen next and under what conditions?
- What seems important here? Why is it important?

Encourage conversation. Allow disagreement. Assist debate by helping your students clarify their perceptions and statements.

After the survey and discussion of the pictures has advanced, your students can respond to the visual images in whatever way seems most acceptable to their individual, dominant "frames of mind":

- ✦ literate frame of mind: Write about it. Generate word lists of what the people in the picture might have said, and then find synonyms for those words that give the people in the picture different characters. Or use "before" and "after" word lists to describe and characterize the people before what happened happened, and after.
- ✦ mathematical-logical frame of mind: Figure it out—the logical, cause/effect sequence of events, "before," "during," and "after," and what led to what.
- ✦ visual frame of mind: Draw or paint a complementary picture or pictures, using any artistic medium, including photography. Produce "before" and "after" pictures to get a sense for the process of what happened.
- ✦ bodily-kinesthetic frame of mind: Turn the picture into a game, and play it; or into a dance, and dance it; or into a pantomime, and act it out.
- ✦ musical frame of mind: Sing a song or play a tune that expresses the emotions implicit in the story of the picture; either perform your own music or find recorded music to play that accompanies the story.
- ✦ interpersonal frame of mind: Think through the emotions, attitudes, interaction, and dialogue of the people in the picture and write out what

they might have been saying to one another as what happened happened.

- intrapersonal frame of mind: Reflect on what you would have done, had you been the person in the picture, and how what you would have done might have been different from what seems to have happened.
- all the frames of mind together: Turn the picture into a play and act it out; draw on your classmates for personal insights, written dialogue, music, and action.

COMMENT

Read about the "seven intelligences" or "frames of mind" as Howard Gardner understands them, and how to teach them:

Howard Gardner, *Frames of Mind : The Theory of Multiple Intelligences* (New York: Basic Books, 1993, 10th anniversary edition); *Creating Minds: An Anatomy of Creativity Seen through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi* (New York: Basic Books, 1993); and *Multiple Intelligences: The Theory in Practice* (New York: Basic Books, 1993).

FROM SCARY WOLVES TO COUNTING BEANS: TALKING TOGETHER TOWARDS COOPERATIVE WRITING FOR A COMMON PURPOSE

SOURCE

Pat Rigg and others (American Language and Literacy, Tucson, Arizona), "Don't Spill the Beans: Cooperative Conversations," Ann Marie Klein (Clark School, Amherst, New Hampshire), "Fourth-grade Students Have Stories to Tell and Experiences to Discuss," reported by Dorothy J. Watson, ed., *Ideas and Insights: Language Arts in the Elementary School* (Urbana, Illinois, National Council of Teachers of English, 1987): 179-183. [ED 287 173]

BRIEF DESCRIPTION

Students converse about individual experiences during "hear and tell" time, and then they collaborate to communicate with one another and help each other with a common problem. Alternatively, students talk together, monitoring their processes through writing, to come to a consensus. In writing afterwards, they reflect on cooperation and collaboration as human processes.

OBJECTIVES

To let students realize that talking *together*—that is, talking *towards* one another cooperatively—is a good way to clear the mind, strengthen the heart, and spark writing. To teach students the art of consensus-building through collaborative experiences that lead to reflective writing on the common experiences.

PROCEDURE

COOPERATIVE CONVERSATION: FOURTH-GRADERS TALKING TOWARDS ONE ANOTHER IN COOPERATIVE CONVERSATION

During "Talk Time," the first fifteen minutes of class regularly devoted to discussion and the development of oral skills, a group of fourth-graders was sitting at a table, confiding in one another and in their teacher:

> "I'm afraid that if I don't put the shades down at night, someone's going to see in, maybe even come into my house," said the first student.
>
> The second student added: "I have a spaceship that I'm scared of—it comes in my room at night!"
>
> "Once when I thought I saw a wolf on my wall," volunteered a third, "my dad came in, and we looked at it together, and we saw that it was the street light shining through the trees and the window and shining on the wall."
>
> "That was scary," replied the first.
>
> "Yeah," agreed the second.
>
> "I've never seen anything like that in *my* bedroom!" blusters another kid, afraid that he might very well see what he does not want to see.
>
> "Ya never know," observes another.
>
> "How can you tell the difference between something that's really there, and something that only looks like it's there?" queried the teacher.

Different kids said different things:

> "Your dad or mom can help."
>
> "You can turn on the light."
>
> "You can touch the wall."
>
> "You can stand in between the light and the wall, and make your own shadow."
>
> "Yeah, but none of that will keep the spaceship from coming in my room at night!" objected the second kid.
>
> "Or some thief or mass-murderer!" agreed the first.
>
> Everyone fell momentarily silent, thinking. Then the teacher said: "OK, so let's write about it. Everyone write about anything you want to write about, but this time, make it be about being scared in your room at

night, and what to do about it. And I hope someone will write about how to keep the spaceships out!"

"I'll write about spaceships, if you'll write about mass-murderers!" said the first kid to the second, and they both laughed.

"Great idea!" said the teacher, "and then you can trade papers and see what you've come up with. After that, if you like, we'd all be glad to hear you read what you have written."

By this time, everyone was grabbing for paper and pens. You'd have to read the essays to know the amazing results.

ALTERNATIVE: BEAN-COUNTING

"Things that go bump in the night" are harder to talk about and write about than are things that can be counted, but an equally valid cooperative conversation can take place over a jar of beans.

Fill a large and odd-shaped jar with beans, and announce a class contest. Groups of students are to collaborate in guessing how many beans are in the jar, without taking off the lid.

Each team is to study the jar, determine a method for estimating the number of beans, arrive at an agreed-upon number, and keep minutes of the conversational process by which they reached their conclusion.

Make available small cups and extra beans so that people can see how many beans take up how much space, and thereby develop systems of comparing smaller containers to the bigger jar.

As the team members negotiate with one another to arrive at consensus, students contribute ideas, try to persuade one another, and achieve consensus through a give-and-take process.

After each team has talked together and made its guess, the number is written on a card with the team's name, and the cards are posted for all to see. Then the jar is opened and the beans are poured out and counted.

After the game is over, and the winning team has been declared, invite your students to write brief essays on any of a number of topics:

"How to Guess the Number of Beans"

"How to Persuade Your Friends"

"How to Keep Your Team from Making a Stupid Mistake"

"How to Get a Team to Agree"

COMMENT

People talk **to** one another, but very often they do not talk **towards** one another. Some people know only how to argue or disagree or say no. Some people know only how to say what is on their own minds, but they cannot enter into what is in someone else's mind. Some people know only how to tell what they *feel*—they cannot tell what they *think* and say why; other people are just the opposite—they can tell what they think but not what they feel.

In a cooperative conversation, all the participants not only talk **to** one another but also they talk **towards** one another in an attempt to share their own thoughts and feelings while at the same time grasping others' thoughts and feelings. Then, the conversants in mutual understanding move the conversation along towards some common goal. Along the way, they learn to share, persuade, grasp, and understand through speaking, listening, responding, reacting, and *trying* to include and appropriate their interlocutors' points of view.

READING FOR INFORMATION

DRTA, DRTA, DRTA, DRTA, DRTA

SOURCE

Richek, Margaret Ann. "DRTA: Five Variations that Facilitate Independence in Reading Narratives," *Journal of Reading 30/7*, 1987: 632-636.
[EJ 350 561]

BRIEF DESCRIPTION

Reinvents DRTA strategies to engage active reader participation and group discussion while students are reading narrative discourse. DRTA means "Directed Reading Thinking Activity."

OBJECTIVE

To teach students to predict and confirm their predictions during reading; to teach them to learn by listening to one another.

PROCEDURE

Select appropriate stories and decide where to divide the narratives to stop the reading and ask for predictions.

THE BASIC DRTA PROCESS

STEP 1

Students read a selected portion, then stop.

STEP 2

Students orally predict what will happen next. You write each prediction on the chalkboard or overhead transparency. Write each student's name beside the prediction.

STEP 3

After justifying their predictions, students read another segment of the story, searching for (dis)confirmation of their predictions.

STEP 4

Students report which predictions were confirmed. Then they repeat steps 1, 2, 3 until the whole story has been read.

DRTA #1—ORIGINAL

Before anyone has read any part of the story, begin by taking predictions from your students as they read the title. List all suggestions.

After they have read the first segment, ask your students to identify information in the story that they used to make their predictions.

Elicit their justifications by asking, "Why do you think so?"

DRTA #2—ADJUSTMENT

Use the same pattern as above, but if asking for justifications bogs down participation, omit that step.

DRTA #3—FOR STUDENTS WHO ARE NOT PROFICIENT ENGLISH SPEAKERS

Use a Listening-Thinking Activity during which students listen to the text rather than reading it.

Systematically talk through all of the DRTA steps, writing down predictions and justifying them.

DRTA #4—SILENT READING/WRITING

Hand out a reading selection with the stopping points marked.

Assign your students to read silently without interruption from you, but to stop themselves when they reach each marked point to make predictions IN WRITING.

- After writing your predictions, read on to (dis)confirm them. Depending on how accurate your predictions were, write down any clues that were missing from your predictions or justifications.

DRTA #5—PREDICTIONS WITH PROOF

Pass out selections with marked stopping points. Have students read to the stopping points.

Record students' predictions and require them to name two sources of information or ideas to defend their statements and justifications. These sources can be others' writings or one's own experiences, anything from *outside* of the selections being read.

- How successful were you in using an important proof to predict what was going to happen in this story? If it worked, why did it work? If it did not work, why did it not?

GETTING BY WITH A LITTLE HELP FROM YOUR FRIENDS: CIRCLE TO LEARN

SOURCE

Stevens, Robert J. et al. "Cooperative Integrated Reading and Composition." *Reading Research Quarterly* 22/4, 1987: 433-454. [EJ 360 613]

BRIEF DESCRIPTION

Enhances instruction by pairing students to work together following formal instruction using basal readers.

OBJECTIVE

To work with partners in follow-up activities in reading.

PROCEDURE

EXPLANATION

Use these activities in conjunction with a reading lesson using basal or other readers. After the story has been developed and skills have been reviewed, form four-member groups to be partners. While you are working with one group of students, the other groups of partners will be working on their own.

THEORY

In groups, students are responsible for helping each other master the assigned material. Each member of a group is rewarded for the learning of ALL the members of the group.

TEAMWORK

Students work in mixed-ability teams of two to master the material presented, whether using worksheets or other materials.

Each student is assessed individually on learning the assigned material, but each student's score is added to the other partners' to form a team score. Teams meeting pre-established criteria receive certificates or rewards.

SUGGESTED ACTIVITIES FOR GROUPS OF PARTNERS

STUDENTS

✦ DAY 1

Get in pairs and read aloud together. (10 minutes)

Drill on work cards. (10 minutes)

Practice spelling. (10 minutes)

Do crossword puzzles of vocabulary words. (15 minutes)

✦ DAY 2

Review the story. Discuss highlights together.

Write a summary statement together. Edit and polish the final product.

Discuss the characters' strengths. Make a list of the characteristics of each one for character profiles.

✦ DAY 3

Make predictions about the story: Were it to be continued, how would you extend the plot? What would the characters be doing? Would their actions be in line with the profile that you and your team have written?

All partners offer suggestions for continued story-line. Dictate sentences for the group recorder to copy on chart paper as the first draft.

TEACHER

DAY 4

Assess the work of individual team members and tally group scores.

Record scores and give recognition to the team that has done the most learning.

ALTERNATIVE: FORMAL TEACHING/TEAM PRACTICE SCHEDULE

DAY 1

Introduce the story. Develop new skills

ACTIVITIES

Partner reading, first silent, then oral. Each partner corrects errors made by the reader.

Halfway through the story: Stop reading. Identify characters. Describe each one. Discuss the setting and the problem. Predict how the problem will be resolved.

DAY 2

Each group gets a list of vocabulary words. The partners use a dictionary to find definitions and paraphrase them in sentences that convey meanings of the words in the story.

EXAMPLE

Octopus—"A sea creature with eight long tentacles grabbed a swimmer and pulled him under."

NOT: "I saw a fish with lots of legs."

DAY 3

Give direct instruction on specific comprehension skills such as identifying the main idea, making comparisons, and drawing conclusions.

ACTIVITIES

Partners work together on reading comprehension worksheets or games.

Work together to reach consensus on a set of items. Next, practice independently; then come together to compare answers and discuss any discrepancies.

DAY 4

Assess individual student learning and collect team scores.

Partners work on spelling words. Using the Disappearing List strategy, make new lists of missed words after each individual assessment. Continue until the list disappears. Then use the original full list of words until all words are mastered by each member of the group.

DAY 5

Spelling test for all.

Group conferences to discuss other activities.

RESPONDING TO LITERATURE

A DANGEROUS VOYAGE TO Earthsea

SOURCE

Rollin, Lucy W. "Exploring Earthsea: A Sixth Grade Literature Project," *Children's Literature in Education 16,* 1985: 195-202. [EJ 326 552]

BRIEF DESCRIPTION

Invites critical reading while enjoying a novel.

OBJECTIVE

To read, discuss, and respond to the novel, *A Wizard of Earthsea,* by Ursula LeGuin.

PROCEDURE

SESSION 1 (GETTING STARTED)

Write this quotation from Ursula LeGuin on the board.

A fantasy is a journey.

It can be dangerous.

It will change you.

Discuss the meaning of the quotation.

- Write a lie, a wish, a dream, and then a daydream (fantasy). Tell one another about your mental inventions and discuss the differences among them: How is a lie different from a wish from a dream from a daydream? For example, there may be more "truth" in a dream than in a fantasy. A fantasy may be more controlled than a dream.

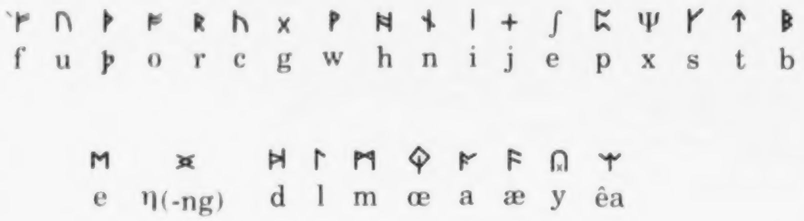
Give some examples of literary fantasies, such as *The Borrowers ; The Lion, the Witch, and the Wardrobe;* and *The Hobbit.*

With fantasy, one asks, "What if...?"

Write on the board: "What if dragons and wizards were real?"

Look up the word "magic." Write it on the board with some of its cognates: *mage, archmage, magus, magi.*

Look up the word "rune." Get a copy of the runic alphabet. Have your students write their names in the runic alphabet.


f u þ o r c g w h n i j e p x s t b
e ŋ(-ng) d l m œ a æ y êa

Everyone gets a copy of the novel, *A Wizard of Earthsea.* Read aloud the first five pages with everyone following along.

Assign reading one-half of the book by the next session.

SESSION 2 (SETTING)

Discuss the meaning of "setting" in a novel.

In *realistic* fiction, *time and place* tend to be true to life, actual, and historical.

In *fantasy* fiction, although realistic characteristics may be used, *time and place* tend to be out-of-the-ordinary, made up, and not found on any usual map or calendar.

Discuss impressions about *setting,* times, and places.

List everyone's suggestions on the board.

Divide into four groups. Give each group posterboards and markers to draw pictures of what was real and not real in Earthsea: animals, people, plants, islands.

Display these posters at the next session.

Everyone finish reading the book.

SESSION 3 (PLOT)

Discuss the meaning of "plot" in a novel. At the beginning, about the middle, and just before the end of the story, talk together to compose summaries of the plot. Look for patterns.

Pick out patterns that show rising action, climax, falling action, and end resolution.

Decide which are the five most important events in *Earthsea.* Make an *Events Line* that records these events.

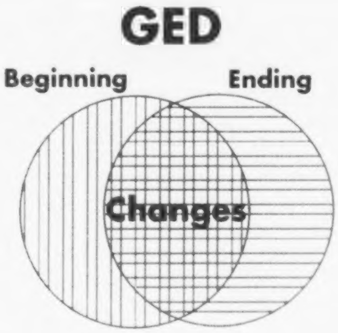
Locate the page in the book on which each event is told. Form 4-to-5 member groups. On the board, write this introductory stanza for the ballad based on *Earthsea:*

> Sparrowhawk, Sparrowhawk,
> A wizard of earth and sea:
> He named his death with his true name,
> And so he sailed away free.

- Each group writes a ballad stanza describing each event. Gather the stanzas and "publish" them as whole ballads to be used at the last session on *Earthsea.*
- For the next session, everyone read, and be ready to talk about, parts of different chapters that tell about Ged. Everyone pick some piece of dialogue from their chapter to report what is shown about Ged's character.

SESSION 4 (CHARACTER)

Discuss the character development of Ged. Record everyone's descriptive comments on the board using a graphic organizer such as a Venn diagram.



Let several students read snatches of Ged's character dialogue from the story to illustrate Ged's character.

Compare the dialogues. Amplify Ged's character development as recorded in the Venn diagram.

Divide into four groups. Each group discusses a character in the story and prepares to pantomime that character.

SESSION 5 (CLOSURE)

Partners pair up for a writing-response activity. Everyone "becomes" one of the characters and writes a message to the character that one's partner has "become," using first person dialogue.

Partners exchange messages, and each writes a response to the other.

Combine dyads into groups of four. Each set of partners interacts by exchanging messages and discussing, and then responding to, the other partners' messages.

Everyone plans an Earthsea Day Celebration. Form committees to plan entertainment, decorations, Earthsea-type foods, music, and skits. Have a public reading of the "Ballads of Earthsea" composed earlier by the class.

USE YOUR IMAGINATION! WHAT DO YOU THINK OTHER GREAT WRITERS DO?

SOURCE

Stewig, John Warren. "Children's Literature: An Impetus to Composition," 1985. [ED 255 917]

BRIEF DESCRIPTION

Demonstrates five techniques to assist students in writing with imagination.

OBJECTIVE

To respond imaginatively to literature.

PROCEDURE

RESPONSE 1: STORY RETELLING (YOUNG CHILDREN)

Read a story or poem to your students.

Students retell the story/poem in their own words.

Have groups of students retell the story together, embellishing as they like.

RESPONSE 2: ALPHABET BOOKS (OLDER CHILDREN)

Use an "alphabet book" as a model for the composition: "A is for alphabet; B is for book;..."

Pair students to work together. Head off complaints about "baby stuff" by agreeing that the alphabet book is beneath them; say that the kindergarten class wants some new alphabet "stories." Each letter must be used to tell a story sequence.

SAMPLE BY A FIFTH-GRADER:

THE MEDIEVAL ALPHABET

A is for Abbot who runs the monastery.
B is for Bells that ring in the monastery.
C is for Cell where the monks sleep.
D is for Dungeon where bad people weep.
E is for Everyone who comes there to pray.
(continues through the alphabet)

Read Wanda Gag's *ABC Bunny* to the class.

Assign students to write their own alphabet-story books and illustrate them.

RESPONSE 3: WORDLESS BOOKS

"Show and tell" a picture book with the class.

Open discussion to decide the plot frame for each page.

"What do we see here?"

"Where is this happening?"

"What time of day/year is it?"

"What do you think is happening? Why?"

Write the discussion on chart paper to be used later.

After the students have laid out an episode for each page, flesh out the plot frame.

RESPONSE 4: WRITING GROUPS

Group students to develop the story line. Begin with discussions in each group.

One member records ideas. At this stage, do not critique language conventions or correct mistakes. Let it flow!

After the group has decided on the basic plot of their episode, send them home with a card containing the actions. No writing is to be done. Each one is to enter into reflective rehearsal: Just *think* about a scene for the next group meeting.

Groups meet and individuals discuss their "visions" for the plot.

The recorder keeps a record of each suggestion.

The group comes to a consensus as to the chosen episode.

Together, students develop the first draft.

RESPONSE 5: CONFERENCE WITH THE TEACHER

Meet with each group on a rotation basis to help them polish the draft.

When the episodes seem to have come to fruition, have each group read their product to the whole class.

NOTE: The whole class initially decided on the "whole story" frame, but the groups worked to flesh out episodes. Some negotiation may be necessary to achieve integrity/consistency in the story.

Use the wordless book, showing the appropriate page as each episode is read.

Type the completed story for the class. "Publish" a class book to be read with the picture book in hand.

Prepare yourself for hilarity!

WRITING-TALK

SOURCE

Farris, Pamela J. "Storytime and Story Journals: Linking Literature and Writing." *New Advocate 2/3*, 1989: 179-185. [EJ 391 886]

BRIEF DESCRIPTION

Involves students actively in writing journals and dialogue responses to books that they have read or have listened to.

OBJECTIVE

To read or listen to a story and then write literary journals or dialogue responses.

PROCEDURE

LITERARY JOURNALS

Assign students to read a selected novel. Ask them to read with the intention of sharing either the story or a choice episode from it with others. Develop *story frames* for various themes or chapters for students to use in journal writing.

CHARLOTTE'S WEB

Ask your students to take on the personality of one of the animals and to write a journal from that animal's point of view. Example:

Templeton, the ornery rat, complained about the inadequacies of his diet due to limited choices of the cafeteria menu. Write of Templeton's elation during holidays because of extra leftovers that would be discarded.

LITTLE HOUSE ON THE PRAIRIE

Ask your students to pretend to accompany Laura Ingalls and her family. The journal entries may become either a diary or description of personal experiences, including the joys and the hardships of pioneer life.

DIALOGUE JOURNALS

After your students have read a book, ask them to write a dialogue entry about some aspect of the story. This entry is to be directed to you, the teacher, and answered by you.

Be sure to write the kind of response to *each* dialogue entry that encourages further dialogue.

Pair students to read either a picture book or any book together. Ask them to write dialogue-journal entries directed to each other.

COMMENT

As long as dialogue journals remain mostly a two-way street between teacher and students, they lose much of their power to stimulate energetic writing. When students start writing to *one another*—discussing, fighting, *flaming*—things get interesting and informative.

THOUGHTWORK: CONSTRUCTING YOUR OWN POINT OF VIEW

SOURCE

Crafton, Linda. "Language Everywhere....Arts," *Live Wire 1*/1, 1984. [ED 263 566]

BRIEF DESCRIPTION

Leads students to recognize and analyze the points of view of the characters in stories but to write stories by framing their own points of view.

OBJECTIVE

To encourage students to conceive their own points of view as a framework for writing.

PROCEDURE

Assign *Bunnicula: A Rabbit Tale of Mystery,* by Deborah and James Howe. Discuss the "point of view" of Harold, the dog.

Form 4-to-5 member groups. Give each group a discussion question about the story, asking them to keep in mind that the story was written from Harold's viewpoint.

Lead a student discussion of how the story would change were it to be written from the viewpoint of Bunnicula, the vampire.

After looking at this new "frame of reference," ask your students to rewrite the story from Bunnicula's point of view.

Ask your students to exchange papers for silent reading and then let each pair discuss one another's story.

Another stimulating and very funny approach to seeing an "oldie but goodie" from a different angle is John Scieszka's *The True Story of the Three Little Pigs, by A. Wolf* (Viking, 1989). It's a different story from the wolf's point of view!

PANTOMIME—THEN WRITE

SOURCE

Piggins, Carol Ann. "Language Everywhere....Arts," *Live Wire 1*/1, 1984. [ED 265 566]

BRIEF DESCRIPTION

Leads students through a story line so that they pantomime each scene and then write a response to the story.

OBJECTIVE

To use pantomime as a pre-writing activity.

PROCEDURE

Read a folktale to the class. Choose a tale that has a dragon, a troll, a giant, or some other extraordinary creature.

To stimulate your students' imaginations, have them pantomime the actions of each character in the story as you read. Here are some examples:

Scene 1—a girl is picking raspberries. Have students pantomime picking raspberries.

Scene 2—a butterfly enters the scene and the girl is distracted from her berry-picking. Have some students pantomime the butterfly while others pantomime following the butterfly.

Scene 3—The butterfly enters the deep dark woods. As students pantomime following the butterfly, they push vines aside, step over fallen logs, and brush cobwebs out of their hair. "Use your imaginations!"

Scene 4—The girl and the butterfly come upon a dragon. Have some of your students pantomime the dragon, while others pantomime the girl and the butterfly hiding and observing the dragon.

After pantomiming these scenes, engage your students in discussion of the following:

What they did and why

What they imagined themselves to have seen, heard, touched, tasted, and smelled

How it seemed to them

What their feelings were in response to what they sensed

What distracted them

What the dragon was like

List on the chalkboard some of the colorful words or phrases they use to describe their imaginings.

With their motivation high, have your students write stories about "Into the Woods: What happened when I went into the Deepest Darkest Part of the Forest."

READING RESPONSE CORNER

SOURCE

Pillar, Arlene M. "Language Everywhere...Arts," *Live Wire 1/2*, 1984. [ED 263 455]

BRIEF DESCRIPTION

Prompts students to use "response sheets" on which to respond to characters, scenes, or to events in a story.

OBJECTIVE

To prompt imaginative responses to books by using response sheets.

PROCEDURE

Set up a Reading Response Corner. Make up response sheets or provide blank sheets for students to use in designing their own responses.

SUGGESTED DESIGNS FOR RESPONSE SHEETS

- *Camera —*
  This camera gives you a close-up view of a happening or a character in the book you just read. Draw the picture of the scene that you see through this lens. Then describe it in your own words.
- *Medal —*
  The character in your story is a hero. Draw a medal and write about presenting the medal to the character.
- *Transparent Bag —*
  Pick a character and decide what appropriate gift you would like to give that character. Then draw the gift in the bag and label the bag with the name of the character. Write out an explanation of why you chose this gift.
- *Time Machine —*
  Draw a scene from one character's future. Write about the scene, describing the changes through which the character went to get there.

WAYS TO GO

- Select one response sheet to use after reading the story.
- Design your own response sheet and use it to respond to a character in a story.
- Prepare a blank copy of the response sheet that you designed and put it in the Reading Response Corner for others to use.

COMIC RELIEF

SOURCE

Hagerman, Kathryn. "Language Everywhere...Arts," *Live Wire* 1/2, 1984. [ED 263 455]

BRIEF DESCRIPTION

Inspires students to become comic writers: They develop their own story line and dialogue for comic strips like those in the newspaper.

OBJECTIVE

Students use a condensed story pattern to elaborate alternative dialogue.

PROCEDURE

Students collect and cut out comic strips from newspapers.

White-out words in all of the "bubbles."

Using a photocopier, enlarge the comic strips so that the bubbles will be large enough to write in.

Make copies of the comic strips.

Pass out the comic strips so that students may write their own dialogue for each scene.

Ask everyone to pass around and read each other's comic strips.

Discuss the processes and the product.

- What makes some strips better than others?
- What makes it hard to write a comic strip?
- When you can use only a few words, how does that change the way you write?
- How can you make the reader wonder what will happen next?

IN THE STEPS OF GULLIVER: LITERARY EXPLORERS

SOURCE

Carter, Dennis. "Gulliver in Devon," *Use of English 38/1*, 1986: 1-6. [EJ 343 711]

BRIEF DESCRIPTION

Students become explorers who track Gulliver during his travels.

OBJECTIVE

To become actively involved in a plot of adventure by responding to literature through writing and drama.

PROCEDURES

Ask your students to imagine that everyone else is only six inches tall. For five minutes, students write a journal response about how they would relate to these tiny people. What would six-inch people and four- or five-foot people have to say to one another?

Organize groups of four so that students may share their ideas with each other.

Introduce Book One of *Gulliver's Travels*. Tell about Gulliver's shipwreck, and that he swam to shore and collapsed on the beach of Lilliput, where he fell into an exhausted sleep. When he awakened, he was unable to move, having been tethered to the ground by hundreds of six-inch-tall people. Now, read aloud that portion of *Gulliver's Travels* to your class.

Break out into the four-person groups for discussion. Ask whether and in what ways your students' attitudes have changed towards the Lilliputians as a result of hearing the story. Ask your students to imagine what it feels like to be tied and staked to the ground with hundreds of tiny ropes. Captive, like Gulliver, ask your students what they think about Lilliputians now. A recorder can take notes on the discussion to be shared with the whole class.

When the groups report their views to the class, list their ideas on chart paper or the chalkboard.

Arrange for each student to have a copy of *Gulliver's Travels*.

Assign students to read the rest of Book One.

ACTIVITIES FOR AFTER THE BOOK HAS BEEN READ BY ALL

Group 1: Write a scene from the viewpoint of the Lilliputians when they came upon the giant man lying on their beach.

Group 2: Write about the experience from Gulliver's viewpoint.

Group 3: Write about the happenings on the beach from the point of view of an eyewitness reporting the event.

Possibilities:

(1) a Lilliputian reporter from *The Lilliput Daily*.

(2) a three-inch boy or girl, the age of your students, was up in a tree when Gulliver was carried into town by the hundreds of Lilliputians. Describe what he/she saw, said, felt, thought, and did.

Group 4: Write a scene from the viewpoint of the Lilliputian royal family. What did the king/queen have to do to plan for this giant? What kind of person was the king/queen?

OTHER ACTIVITIES

Groups share their written products.

Groups or individuals write dialogue for each scene.

Parts are assigned and students work together to produce a skit about selected scenes.

Make scene props and backdrops.

Rehearse and act out each scene.

MORE TRAVELS WITH GULLIVER

SOURCE

Carter, Dennis. "Gulliver in Devon," *Use of English 38*/1, 1986: 1-6. [EJ 343 711]

BRIEF DESCRIPTION

Pair students to engage in various activities to experience imaginatively *Gulliver's Travels*.

OBJECTIVE

Work with a partner to do projects in response to literature.

PROCEDURE

Introduce *Gulliver's Travels*, Book 2, in the same manner as the previous lesson for Book 1: Recount some part of the story and then read that portion of the text—this time, Gulliver's adventures are in Brobdingnag. Note that the size and spatial perceptions reverse from the minuscule in Book 1 to the gigantic in Book 2.

Pair students and ask them to select from the activities given below. Plan for each pair of partners to share with the whole class or with another class to motivate others to want to read *Gulliver's Travels*.

PROJECT ACTIVITIES

- RECORD events of a day living in a box in Brobdingnag.
- MAKE a diorama of Gulliver's traveling box house.
- INTERVIEW Gulliver about his voyage to Brobdingnag. How did he get separated from the crew of his ship? What were his experiences?
- TAPE the interview for an NBTV—National Brobdingnag Television—news report.
- DESCRIBE some close call that Gulliver had in Brobdingnag.
- DRAW a mural that depicts Gulliver's exciting experiences.

- WRITE a descriptive story about Gulliver's time in the palace. How did it feel to be a little person in a giant's world? How did being so small cause problems?
- READ the story aloud. PLAY appropriate background music and add some sound effects.
- WRITE A SKIT from the perspective of Gulliver's nursemaid. Include her fears for Gulliver's safety.

READER'S THEATER

Assign parts to groups of students. Allow students to choose the characters whose parts they want to read. Have the groups read their characters' parts in unison. Choose one student to read the narrator's words.

RADIO PLAY

Assign groups of 4 or 5 students various pieces of the text. Let them AUTHOR plays based on their portions of the text. Each student is to write his or her own lines.

RECORD the finished plays on a cassette tape and then play it for the whole class. Make some copies of the finished cassette tape. Let students take turns taking the tapes home and playing them for their families.

LETTERS

Pair students to write letters to each other.

One student is to be a giant in Lilliput; the other is to be a Lilliputian on Brobdingnag. They are to correspond with each other and compare their perspectives.

LITERARY CORRESPONDENCE

SOURCE

Woodcock, Leslie S. "Dear Mr. Dickens: One Response to Fiction," *Children's Literature in Education* 19/2, 1988: 106-113. [EJ 374 842]

BRIEF DESCRIPTION

Pair students to correspond as they share reactions to books that each has read. They also write and read letters to the author of their book.

OBJECTIVE

To work with a partner in the selection of a living author and two books by that author, and to correspond with the author as a means of literary discourse.

PROCEDURE

Introduce several living authors of children's literature by previewing two or three books written by each one.

After introducing the available sources, pair students to work together on the writings of one author.

PROJECT ONE

Student partners select an author and two books written by that author.

After previewing together each book, the partners decide which books will be read by which partner.

Set aside 30 to 45 minutes daily for the pairs to read.

At the end of the reading time, partners write a letter to their partners, discussing the chapter that they have read. The letters are not to be book reports but reactions to plot, characters, actions of characters, or episodic events.

Allow each pair time to exchange letters and write responses.

After the books have been read, pair students to discuss favorite parts of each book, least-liked happenings, favorite or least-liked characters.

- Were the two books by your author similar? Different? In what ways?

Ask the pairs of partners to swap books and engage again in literary correspondence, as above.

Invite partners to work together to present their author and the two books to the class.

Possibilities for book sharing with the class:

Read an exciting episode aloud.

Pose prediction questions.

Ask for assumptions about what may have preceded the incident.

Leave some mystery about the outcome, to whet appetites to read that book.

PROJECT TWO

Prepare your st a letter to their author.

Construct a "maste on a large poster for students to use as a guide. On another sheet, give n structuring sentences. The letter is to contain three points or paragraphs.

Paragraph 1: Explanatory

State the purpose of the letter; mention the title of the book.

Paragraph 2: Review

Indicate parts that you enjoyed.

Paragraph 3: Interrogation

Raise questions about anything that you did not understand or found inadequate; offer constructive suggestions for improvement.

Sample Phrases to use:

"Recently, I finished reading..."

"I particularly enjoyed..."

"I thought that..."

"It seemed to me, however, that..."

"Why not...?

"What about...?

- ✦ Write a letter to the author of the books that you and your partner read.
- ✦ Refer to the letters that you and your partner wrote to each other. This will remind you of what you were thinking as you read.
- ✦ Include references either to the following or similar matters:
    - funny parts
    - exciting parts
    - sad parts
    - confusing or unclear parts
- ✦ Ask the author questions about how the story developed.

Give time for the partners to discuss and edit one another's letters to the author.

- ✦ You and your partner combine the contents of each of your letters to the author.

After you have checked the final products, have the students bring in stamps and envelopes for mailing.

- ✦ Mail your letter to your author.

LISTENING TO UNDERSTAND

DID I HEAR YOU?

SOURCE

Blume, Delorys. "The Echoing Fishbowl or How to Get Kids to Listen," *Montana English Journal* 7/1, 1983: 15-21. (Adapted for the intermediate grades) [ED 279 0001]

BRIEF DESCRIPTION

Sets up listening situations for student pairs or small groups.

OBJECTIVE

To provide opportunities for students to listen intensely and to respond.

PROCEDURE

ACTIVITY 1: NOW HEAR THIS!

Select a topic that will elicit controversy among students.

Develop a continuum for each topic.

Example:

Which do you prefer: occasional holidays or a long vacation?

(A) HOLIDAYS	(B) VACATION
More and longer holidays extend the school year.	Fewer and shorter holidays shorten the school year.

Example:

Which do you prefer: summer or winter?

(A) SUMMER	(B) WINTER
• no school	• school is fun
• warm weather	• cold weather
• play outdoors	• play outdoors

Write each topic and its continuum on a 3 x 5 card.

Form discussion groups of four students.

Pair students to represent the argument at each end of the continuum.

- Discuss the arguments for your end of the topic on the card. When you are ready, meet with the partners who are presenting the opposite end of the argument.
- Pair A, present your side, stating WHY you believe as you do.
- Pair B, listen to Pair A, then summarize their arguments.
- Pair A, listen to Pair B's summary. If they did not summarize your arguments accurately—not to say that they agree with you—then make your points again, and Pair B summarize again, until everyone is satisfied that they have been listened to and heard.
- Pair B, present your side of the discussion, stating WHY you believe as you do.
- Pair A, listen to Pair B, then summarize their arguments.
- Pair B, listen to Pair A's summary. If they did not summarize your arguments accurately—not to say that they agree with you—then make your points again, and Pair A summarize again, until everyone is satisfied that they have been listened to and heard.

After each side has made its statement and is satisfied with the summary by the other side, Pair A and Pair B take turns responding to the other side's case, being listened to and summarized, and working towards understanding, if not agreement.

Monitor the discussions. Continue until each participant has spoken, summarized, and responded at least once. As a whole class, discuss what happened during the debates:

Sample questions:

- What happened to your ideas when the other side summarized them?
- What happened to your ideas when you had to repeat someone else's contrary argument?
- How did you feel when someone did not repeat your ideas accurately?
- How did you feel when someone did repeat your ideas correctly?
- Did you change your idea somewhat when you heard someone quote you?
- How does this process change what you might normally do in an ordinary discussion?

ACTIVITY 2: ONE-WAY/TWO-WAY COMMUNICATION

EXERCISE 1: ONE-WAY COMMUNICATION

Pair students to work together.

Give each pair of students two envelopes labeled as follows:

Exercise 1: One-Way Communication
Envelope #1
Partner A
Directions Giver
Contents: Card #1

Exercise 1: One-Way Communication
Envelope #1
Partner B
Directions Follower
Contents: Blank Sheet

- Partner A: Directions Giver

Study the diagram on Card #1. Back-to-back with your partner, give your partner instructions on HOW to draw the diagram. No questions or repetitions are allowed.

- Partner B: Directions Follower

On a blank sheet of paper draw the diagram exactly as you are instructed by Partner A. You may not ask questions of your partner or that any instructions be repeated.

- Together, compare the drawing with the diagram on Card #1 to see how successfully the oral directions were given and followed.

EXERCISE 2: TWO-WAY COMMUNICATION

Switch Partners A and B. Give the pair two envelopes labeled as follows:

Exercise 2: Two-Way Communication
Envelope #2
Partner A
Directions Follower
Contents: Card #2

Exercise 2: Two-Way Communication
Envelope #2
Partner B
Directions Giver
Contents: Blank Sheet

- Partner A: Directions Follower

Using a blank sheet of paper, listen to your partner and follow the oral directions. You may face your partner, and you may ask questions if you do not understand the directions.

- Partner B: Directions Giver

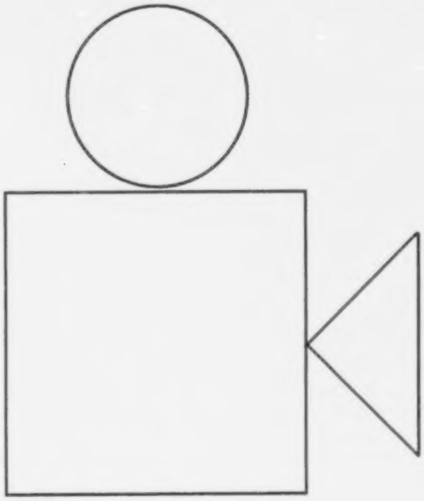
Study the diagram on Card #2. Face your partner and give instructions on HOW to draw the diagram. Your partner may ask questions and you may answer, but you may not show the diagram.

After the exchanges, lead a discussion with your whole class:

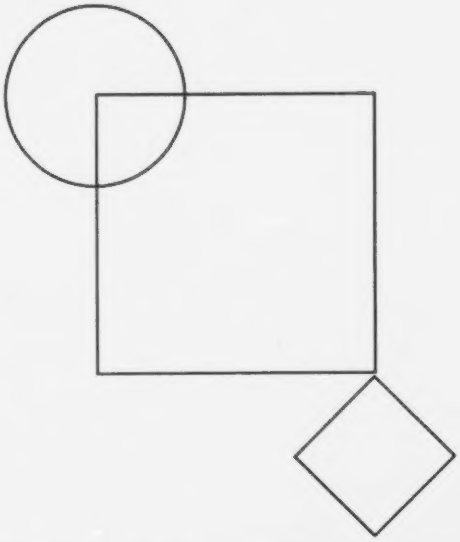
- Which way worked better for you?
- Is it easier to follow directions if you face the speaker?
- Does it make a difference when you can ask questions? Why? How?

Design two different cards with one diagram on each card.

CARD #1



CARD #2



LISTEN-UP AND TELL!

SOURCE

Baker, Elizabeth M. "Peer Paraphrasing: From Listening to Writing in the Content Areas." In Watson, Dorothy J., *Ideas and Insights: Language Arts in the Elementary School.* 1987. [ED 287 173]

BRIEF DESCRIPTION

Presents expository content orally to students who summarize in their own language to aid in understanding and remembering content material.

OBJECTIVE

To gain meaning of content material through listening to expository material and then summarizing that information in the learner's own words.

PROCEDURE

When beginning a new topic in science or social studies, draw out from students their prior knowledge of the topic. List or web-chart your students' ideas on the chalkboard for future reference.

Hand out an outline of questions on the material that will be read aloud. The students are not to write on the outline while you are reading.

Read the first question aloud and tell them to listen for the answer to that question. During the first reading, they are to listen, only.

During the second reading, students write what they think the answer is.

Explain that they are not to try to write every word. The idea is to summarize the information into as few words as possible. They must pick out the most important words and omit the unimportant parts.

During the third reading, students proof and edit their answers; explain again that they are not to try to write every word. The idea is to summarize the information into as few words as possible. They must pick out the most important words and omit the unimportant parts.

Answer no questions; instead, ask for three volunteers to read their answers aloud.

Elicit students' reactions to the process. They may find this exercise frustrating, at first, but it gets easier with practice.

When everyone has written an answer, discuss the underlying ideas or concepts.

Refer to the list or web taken from the students' prior knowledge of the topic.

Repeat the process with each question. After a few questions, three students reading their answers will no longer be a necessary step.

Emphasize the purpose of this activity: Students will gain confidence in their ability to grasp the meaning of oral language and to reconstruct it in terms of their own written language.

COMMENT

Life is full of *oral events*—conversations, speeches, talking heads on television. This exercise will sharpen your students' ears and wake them up to information coming in aurally from many directions.

LISTEN HARD AND ASK CAREFULLY: AUTHOR-TO-AUTHOR QUERIES

SOURCE

Jane Hansen (University of New Hampshire, Durham), "Listen to Learn," and Jane M. Hornburger (Brooklyn College, City University of New York), "Team Learning," reported by Dorothy J. Watson, ed., *Ideas and Insights: Language Arts in the Elementary School* (Urbana, Illinois, National Council of Teachers of English, 1987): 173-174, 179. [ED 287 173]

BRIEF DESCRIPTION

Involves young authors in reading one another's writings, talking about their writings, querying one another, and listening to one another in positive and helpful ways.

OBJECTIVES

To learn to listen to one's own and fellow authors' literary voices, and to ask the kinds of questions that will evoke further thought and imagination.

PROCEDURE

Good writers are good listeners. Four main components in a writing class are **write, read, listen, respond**. To learn to write, students need to write every day, but as they write, they also need to listen to their own words, hear their own literary voices.

Read aloud these words written by Pulitzer Prize winner Eudora Welty, and encourage your students to learn to listen to one another's voices:

My own words, when I am at work on a story, I hear as they go, in the same voice I hear when I read books. When I write, and the sound of it comes back to my ears, then I act to make my changes. I have always trusted this voice.

Eudora Welty, *One Writer's Beginnings*
(Cambridge: Harvard University Press, 1984): 12.

When young writers are learning to write, they need to hear "the sound of it coming back." Partner your students and have them read their own and one another's writing to each other. Writers write to be read, and they also write to be listened to.

Model for your students helpful, positive, stimulating ways to respond to what you have heard someone read. "Oh, I liked it," is not particularly helpful—it may be complimentary, but it does not cause the author to keep thinking and writing. "That sounded great" may make the author feel good, but it will not improve the writing.

To respond well, one has to have listened carefully. One has to have learned what the writing is teaching; one has to have heard what the author's voice is saying.

FEELINGS

Listen for, and respond to, statement of **feelings**.

Examples:

"You felt pretty bad when your hamster died."

"You're lucky that the pillow didn't go up in flames."

Read *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, by Judith Viorst. Ask your students to respond to the humor, the fun, the feelings in the events. Telling responses might be these:

Examples:

"The funniest part was when Alexander said he was going to Australia, every time something went wrong."

"A part I remember is when he hopes the top falls off of his friend's ice cream cone. The author had a good idea—that would make Alexander's friend so mad!"

INFORMATION AND IDEAS

Listen for, and respond to, **new information** and **new ideas**. Encourage your students not to be afraid to ask *dumb questions*. By asking for clarification, the listener learns more, and the author finds out that what he or she has written may be unclear or incorrect. By seeing one's writing reflected in another's listening, an author knows what changes to make during the rewrite.

After one student read aloud a paper on some flying squirrels she had seen in the woods, one classmate asked what color they were, and another student said: "I've never heard of flying squirrels. Do they fly in a V-shape, like Canadian geese?"

PROVOCATIVE QUESTIONS

Listen for, and respond with, **provocative questions** to improve the text. One way to do this is by telling the author what to do; a better way to do it is by asking the author questions that lead the author to discover his or her own best way to improve the text.

During a reading of *The Emperor's New Clothes*, by Hans Christian Andersen, students listened carefully to come up with provocative questions that might be used to expand the story. After the reading, they discussed the following questions. We can only speculate as to whether Mr. Andersen would have found these questions provocative, but similar queries posed by partner authors will get young authors thinking about how to improve their writings.

- What thoughts might the swindlers have had as they explained the "fine stuffs" to the Emperor and worked late into the night on the "magic cloth?"
- What thoughts or words of the minister indicate that he might have been afraid of being discredited? Explain.
- What might the townspeople have been saying about the Emperor behind his back after the procession?
- Why did the Emperor continue the procession even after the people declared that their ruler was naked?
- What reasons might the officials have had for pretending to see colors and designs in non-existent cloth?
- Why has this story lasted for centuries? Does this kind of thing happen today?
- What are some different ways that the same basic story could be told? What are some other possible endings?

COMMENT

Do not dictate to your author. Be his fellow-worker. If you criticize at first, you are preventing yourself from getting the fullest possible value from what you read. But if you open your mind, then hints of fineness will bring you into the presence of a human being unlike any other.

Virginia Woolf, "How Should One Read a Book?"
in *The Second Common Reader* (Harcourt, Brace and World, 1932)

NEWSCASTERS ABOARD

SOURCE

Chenfield, Mimi B. *Teaching Language Arts Creatively,* 2nd ed., New York: Harcourt, Brace, Jovanovich, Inc., 1987.

BRIEF DESCRIPTION

Sharpens students' awareness of news reporting; provides a springboard for condensing and reporting information.

OBJECTIVE

To generate opportunities for students to listen to news, watch for news, and "broadcast" the news.

PROCEDURE

Set the stage for this activity by reading aloud an exciting scene from a book such as *Moby Dick* or *Gulliver's Travels.* The students are to imagine that they are on the ship with the crew and to take in all of the sights and sounds around them.

After the reading, elicit high-action terms from the students, and write them on the board.

Tell the students that they are to be the crew reporters. Pair students to work on this task.

- Write a crisp report of the event to warn others of the dangers and apprise them of the possibilities.
- Write down every detail that you can imagine in the scene. Reduce this to as few words as possible so that it can be reported, as on TV, in 30-second sound bytes.
- Gussy up your report by adding sound effects, if possible.

When the students are ready, give the reporters a "microphone" through which to "air" their reports. As the reporters read, the others write.

- As you listen to the "news," write down all of the high-action terms that are used. How would you word that same report?

- What HEADLINE would you give this report? Compare headlines with other class members.

Discuss the news broadcast to see whether a consensus about the reports is possible.

EXTENSION

Bias in newscasting is a problem. What news is considered newsworthy? What news gets reported? What slant is put on it? Is it good or bad news?

Ask your students all to watch one of the three or four major network evening TV news broadcasts and take notes the way they did in class. In class the next day, compare notes. Did the cub reporters find the same stories newsworthy? Did they report them the same way? What were their slants? Discuss the differences.

PROPAGANDA DETECTIVES

SOURCE

Burns, Paul C. and Randall Bassett. *Language Arts for Elementary Schools.* Boston: Houghton Mifflin Company, 1982.

BRIEF DESCRIPTION

Heightens wariness about propaganda techniques that are used in commercials.

OBJECTIVE

To foster analytical-critical skills for watching television.

PROCEDURE

1. *Name Calling*—use of negative labels towards a person: "Bill is yellow."
2. *Glittering Generalities*—use of vague words to "sell" an idea: "He trusts us; let's trust him with our vote."
3. *Transfer Technique*—association of a respected symbol with a person or thing: "These running shoes are worn by the top athletes in the world."
4. *Plain Folks Talk*—relation of a person to the common people: "He is one of us hard-working laborers."
5. *Testimonial Technique*—use of a popular person to endorse a product or a proposal: "Ms. Movie Star says: 'I use Shiny Toothpaste. Why don't you?'"
6. *Bandwagon Technique*—use of the idea that "everybody's doing it." "This is our most popular, best-selling item. Get one today!"
7. *Card Stacking*—revealing only one side of a story: "This is the best buy: It is larger." (It also happens to be more expensive and not well-made.)

Discuss the names, definitions, and examples of these propaganda techniques.

Brainstorm with your students to generate a list of samples of the techniques as they are used on TV, radio, or other media advertising.

Set up collection boxes each with the name of one of these techniques on it.

- Homework assignment: Collect as many samples as you can of various propaganda techniques, whether from commercials on TV and radio, in magazines and newspapers, or elsewhere; whether advertising consumer items or ideas, (politics, religion, behavior) or other things "for sale." Bring your samples to class and deposit them in the appropriate box.
- As I read these propaganda messages to you, identify the propaganda technique used in each.

Read the sample statements to the class.

- With a partner, make up your own commercial messages or propaganda statements to sell a product or idea of your choice. Read them to the class. Discuss whether or not the class identified the technique that you used.
- Be as sneaky as you can and write some messages that are so clever that your classmates cannot tell that you are propagandizing them. Discuss how to see through propaganda, even when it's clever and sneaky.

Engage in class discussion to evaluate the samples of propaganda to determine their appropriateness and effectiveness at "selling the product" and as an example of the category in which it was placed.

COMMENT

Lead a discussion on "Why propaganda?" Propaganda comes at us from every direction: commercial marketers, the government, political parties and candidates, religion, science, education, entertainment. Why do people propagandize other people? How can we protect ourselves from propaganda?

USE YOUR EARS

SOURCE

Tiedt, Sidney W. and Iris M. Tiedt. *Language Arts Activities for the Classroom.* Boston: Allyn and Bacon, Inc., 1987. [ED 308 468]

BRIEF DESCRIPTION

Offers several activities to involve students in responding actively, analytically, and inventively to what they hear.

OBJECTIVE

To assist students to listen responsively and selectively to various auditory stimuli.

PROCEDURE

NEWS HEADLINES

Select several interesting articles from the newspaper.

Cut out the headlines and place them on tagboard.

Read the articles aloud to the students. Elicit headlines from your students in their own words. Display the headlines that were originally with the article.

Challenge your students to match the original headlines with their articles.

Discuss which headlines are more direct, succinct, and appropriate.

FILM VISIONS

Run a film or video with the picture turned off. Tell your students the title of what they are hearing.

- As you listen to the film (video), write down action that you envision might go with the sound track.

When your students have completed their stories, run the tape again, this time with both sound and picture.

Compare your students' "visions" of what the sound track suggested with what they subsequently viewed on the screen. How closely did their "visions" accord with the action depicted by the film maker?

POETIC SOUND IMPRESSIONS

Read selected poems aloud to the class. Emphasize that the words are chosen by the poets to evoke images in the minds of the listeners.

- Listen for picture words and words that appeal to your senses. Write these words down as the poem is being read.
- Discuss which words are most sensually descriptive or emotionally moving. Change some of these words. Did you get the same impression? Can you make the poem more sensual and emotional? Do the changes improve the poem or weaken it?

STRETCHING THE STORY

Write several short story-starters on 3x5 cards.

The last line of each one is to be an incomplete sentence.
Example: "I was on my way to the...."

Read the story-starters aloud to the class. After you read the incomplete sentence on the card, a student is to finish the sentence and add a line to the story. Continue stretching each story with further additions.

After your students have stretched a few stories, discuss the strategies that they used to keep the story moving along logically and interestingly.

COMMENT

Story writers and poets envision, choose their words for emotional insight, and stretch their stories and craft their poems by use of the imagination. If students can learn to do it by working together, they can do it on their own when they are writing individually. Challenge them.

SPEAKING TO COMMUNICATE

RETELLING TO LEARN

SOURCE

Cambourne, Brian. "Retelling as a Learning Strategy." In Watson, Dorothy J., *Ideas and Insights: Language Arts in the Elementary School.* 1987
[ED 287 173]

BRIEF DESCRIPTION

Explores retelling as a means to the meaning of textual material and to aid in understanding.

OBJECTIVE

To gain understanding of textual information through retelling the text.

PROCEDURE

Prepare copies of a story, article, or non-fiction passage. Fold and staple the text so that only the title is visible. Form groups of four or five students, and then hand out a copy to each student.

Follow the activity sequence below, modifying the purpose, focus, and materials to match the students' age and competence.

PREDICT (5-10 minutes)

1. Predict a plot. On the basis of the title alone, discuss a possible plot.
2. Predict key words. Suggest some words or phrases that you would expect to read in a text with that title.
3. On chart paper, write the suggestions as they are being made during steps #1 and #2. As a group, look for similarities in the predictions.

READ AND RETELL (3-5 minutes)

- Unstaple your copy of the story or article and read to prove or disprove your predictions.
- Read the story or article as you would read a newspaper. Think of a way to retell the information to a person who has not read it. Retell the story or information to your group.

RE-RETELLING (10-15 minutes)

- Pair with a partner from another group. Retell the story or information that you read as thoroughly as possible.
- Combine groups. The listener tells the story as it was heard. The members of the reteller's original group make note of any differences between the story/information as retold by the reader and as re-retold by the listener.
- Discuss the following ideas:
    - How are the retellings different? What material did you include that your listener partner omitted? Why?
    - Were there any muddled meanings? Was your partner's story changed or affected by the inclusion of new information?
    - Where did that new information come from? Did your partner omit any information? Why? Did the omission affect the story/information?

Identify and discuss any words or phrases in your partner's version that were different from your own version but that still mean about the same.

Discuss a portion of your partner's story to which you would like to help yourself and add to your own story. Explain why you would do so.

COMMENT

Of notable writers and storytellers, it has been said: "Small minds are influenced; mediocre minds borrow; great minds steal."

I BET YOU CAN'T TELL IT THE SAME WAY TWICE

SOURCE

Sabers, Karen. "Open Retelling Response." In Watson, Dorothy J., *Ideas and Insights in the Elementary School.* 1987. [ED 287 173]

BRIEF DESCRIPTION

Fosters the retelling of stories that have been heard or read, and the use of self-made props and the constructive memory of favorite stories.

OBJECTIVE

To use imagination and invention to reconstruct and retell favorite stories.

PROCEDURE

Assemble a collection of art materials, hats, old clothing, and assorted props.

Supply a collection of well-known children's stories in books, on audio cassettes, and on video tapes.

Explain to the students that they are to choose a favorite story and practice retelling it silently to themselves.

Show them the materials that are available for their use in the oral retelling.

- Select your favorite story to present with props and costumes.
- Retell the story silently to yourself several times; rehearse your use of the props and costumes.
- When you have your story staged in your mind and ready to perform, retell the story to the whole class, making use of the art materials, costumes, and props.

COMMENT

No one really known what memory is, but one theory is that memory is reconstruction of something new, rather than a recalling of something old. Maybe that's why every telling of an old story is a new story.

THINK-ALOUD EDITING

SOURCE

Kitagawa, Mary M. "An Oral Revision Using the Typewriter." In Watson, Dorothy J., *Ideas and Insights: Language Arts in the Elementary School.* 1987. [ED 287 173]

BRIEF DESCRIPTION

Teaches students to edit their own written products; if the students do not type, the teacher keys in dictated changes as the author talks through revisions.

OBJECTIVE

To use oral think-alouds and dictation during editing of written products.

PROCEDURE

Take the role of "class secretary." Using a typewriter or computer with word-processing software, invite a student to dictate, while you type, as much as he/she has composed of a current writing project.

Encourage the writer to make any changes desired during the dictation. Double-space the text and use wide margins so that plenty of room will be available for inserting edits.

As the student dictates, respond encouragingly by laughing or nodding or responding appropriately to events or statements.

Hint at any confusion in statements or missing information.

Encourage the student to think aloud and talk through the revision process: "Oh, I forgot to mention..."

If the student's draft is fairly well-developed at the dictation, punctuation marks can be dictated, too.

If the composition is not far enough along yet to be concerned about correct punctuation, the punctuation marks can be written in after you have typed or printed-out the dictation.

Take this cooperative effort as an opportunity to assist the student by asking leading questions.

For example, to develop the writer's sense for paragraphing, ask: "Because this action takes place on the next day, would you like to start a new paragraph?"

COMMENT

The first typed or print-out version replaces the "sloppy copy" or "first rough draft" and makes it easier for the budding author to continue the revision process. It is inspiring for the writer to hear the tone and see the overall shape of the story.

For a young writer who does not yet know the use of the keyboard, to be able to dictate a composition is a liberating experience: Because we think faster than we write, many young authors whose writing skills are not yet up-to-speed experience great frustration. Offer to act as scribe to your slow writers.

The younger a writer is when he or she learns that "all writing is rewriting" and that "writing is a revision process," the sooner she or he will have a chance to become a good writer.

If students can do word-processing, the keyboard work can be done by the students themselves, working in pairs and helping one another.

PHONE TALK

SOURCE

Petty, Walter T. et al. *Experiences in Language, Tools and Techniques for Language Arts Methods*, 5th edition. Boston: Allyn and Bacon, 1989. [ED 307 633]

BRIEF DESCRIPTION

Structures activities for students to practice proper use of the telephone.

OBJECTIVE

To become competent, effective telephone users.

PROCEDURE

Set up a telephone center where students can practice using the telephone.

Give specific directions for telephone usage:

1. Both answer the phone and start a phone conversation by telling the other party your name. (It's dumb to play "guess who?" on the phone!)
2. If the call is for someone other than yourself, ask if you may take a message. Always keep paper and pen or pencil near the phone for taking messages.
3. The person who did the calling is responsible for beginning and ending the conversation. If you placed the call, after you exchange greetings and say your name, tell the other party why you have called. If the other party made the call, it is polite for you to wait for them to say good-bye, first.
4. Speak clearly, distinctly, and loudly enough to be heard. Smiling when speaking on the phone gives a pleasant tone to your voice.
5. If you are at home alone, don't tell an unknown caller that you are by yourself. If someone strange or offensive calls, hang up and tell a grown-up about the call.

On 3 x 5 cards, write topics that can be used during a phone conversation.

Write out situations to which your students may respond on the phone. Examples:

1. Call the mother of a school child who is ill. Give information about school assignments and class activities.
2. You are a reporter who is arranging to interview a famous person. Make arrangements to meet the person at a specific place, date, and time.
3. Call a travel agency to get information about travel to your favorite vacation spot. (If you don't have one, make up some place you would like to go.)
4. Schedule a class trip to a museum. Call the museum director to make the arrangements. Be sure to settle on a date and time for the visit.
5. Prepare a message to leave on an answering machine. Be sure to tell your name and telephone number, and say why you are calling.

COMMENT

Different people use telephones in different ways for different purposes. Some people talk "for hours" on the phone. Other people think that phones are best used for brief and businesslike communication. Good manners and thoughtfulness prescribe short conversations when someone else is waiting to use the phone, or other calls are expected. Telephones ought not to rule our lives: Just because a telephone rings does not mean that it has to be answered.

THE MANY STYLES OF DISCOURSE

SOURCE

Rubin, Dorothy. *Teaching Elementary Language Arts,* 3rd edition. New York: Holt, Rinehart and Winston, 1985.

BRIEF DESCRIPTION

Involves students in a group discourse.

OBJECTIVE

To apply high standards for effective participation in discussion.

PROCEDURES

Hand out copies of "Styles of Group Discussion."

Discuss the several ways of engaging in group discourse, asking and answering questions about "how it works" from style to style.

Invite your students to propose which styles of discourse they would like to experiment with. Explore, call a class meeting, instigate a vote to elect one or more discussion leaders who will conduct an all-class discussion of what to do next.

Turn over control of the class to the leader(s), reserving the role of parliamentary consultant for yourself, and point out that they are now already engaging in group discourse. Honor whatever decision your class makes as a result of its group discussion.

Include the whole class in a debate by allowing questions from the floor after the sides have finished exchanging their "affirmatives" and "negatives." Then, let the class vote on who won the debate.

STYLES OF GROUP DISCUSSION

Class meetings conducted according to basic parliamentary procedure.

Students act as leaders in whole-class discussion by doing the following:

Keep all speakers on the topic.

Contribute by asking questions.

Prevent non-productive argument.

Summarize main points of the discussion.

Informal Discussion:	Spontaneous discussions while working on a common project.
Round Table:	Members of a group discuss something under the direction of a leader.
Panel Discussion:	Three-to-five students who are informed address a topic or problem from several viewpoints. A question-and-answer period with the audience follows.
Dialogue:	Two students, both more or less equally well-informed, engage in mutual discourse, talking together towards common understanding.
Interview:	Two students, an "expert" and an interrogator, explore a topic or problem by means of a question-and-answer format. Question an expert in some area. Follow an interview format to lead the discussion.
Debate:	Two or four students present opposing sides of a contested issue. In a formal four-person debate, each side speaks four times:

PRO	CONTRA
1st affirmative	1st negative
2nd affirmative	2nd negative
1st rebuttal	1st rebuttal
2nd rebuttal	2nd rebuttal

COGNITIVE PROCESSES IN LANGUAGE ARTS

WHAT DO I KNOW?

SOURCE

Bayer, Ann Shea. "Making Connections between Prior Knowledge and New Ideas." In Watson, Dorothy J., *Ideas and Insights: Language Arts in the Elementary School*, 1987. [ED 287 173]

BRIEF DESCRIPTION

Students use writing and discussion to develop an idea about what is already known about a topic and about what is not understood.

OBJECTIVE

To use writing and speaking in order to formulate a connection with prior knowledge and new information.

PROCEDURE

Any subject or content can be developed following this pattern. Choose a topic and follow the steps below. Example: WHALES

Begin with individual free-writing.

- Write the word "WHALES" in the center of a page of paper. Around the word; write any ideas that you have about that large denizen of the deep.
- Next, put your ideas together in paragraph form. Do not be concerned about your information or lack of it. Any confusion will be cleared up later. This process will help you tap your schema about the topic and give us a source from which to launch our study.

After about 15 minutes, break the class into groups. Give them 10 to 15 minutes to share what they have written. Select a recorder to list all aspects of the topic, even if they are the same ideas.

On large chart paper, write the offerings from the groups. When common terms are repeated, put a check mark beside the words, rather than repeating them. Lead a discussion to clarify any unfamiliar words. Break into the same groups again.

- Discuss the ideas that have been identified. Write a structured learning log using the chart of ideas as a springboard. Answer these questions:
    - What is clear?
    - What is confusing?
    - What do you want to know more about?

From the student-group logs, plan a course of research for the class to follow.

Set up a schedule for research of essential topics for your unit of study.

Branch out into different aspects that can be related to the interest grabber, WHALES. For instance:

- Are whales becoming extinct?
- Where do whales live?
- What do they eat?
- Are there different kinds of whales?
- How long do baby whales stay with their mothers?
- What part do humans play in driving the whales to near extinction?
- What other problems trouble our oceans?
- How can humans correct the ecological problems that our own exploitation and lack of care for the earth have caused?

COMMENT

The purpose of learning language-arts skills is, after all, to be able to *use* them to do what one wants to do. Skills study for most people is a deadly dull matter in and of itself. Make language arts in your classroom be *about something*. Focus on reading real literature. Challenge your students to write about what they are interested in. "Form follows function," and skill follows interest.

AKS:
ALREADY-KNOWN STATEMENTS

SOURCE

Hampton, Dianne Walsh. "Already-Known Time," from "Language Everywhere—Science" in *Live Wire,* August 1984:3. [ED 262 428]

BRIEF DESCRIPTION

Students will write "already-known statements" to construct proof of prior knowledge about a topic, design research questions, and read and gather information.

OBJECTIVE

To use prior knowledge as a strategy for gaining more information about a topic.

PROCEDURE

Students will begin to take control over their own learning when they use this strategy that will help them to learn and remember more about what they read. This can be used for any subject of interest. Lead your students to take the following steps:

- Write already-known statements about the subject.

Allow 10 minutes for students to write what they already know about your topic and what they guess might be true. One thought will trigger another.

- Make up questions.

Pair students to discuss what they already know. Brainstorming is a good technique to show students that they know more than they realize, and that they themselves are dispensers of knowledge.

- Discuss the statements that you have written. Make up questions from your statements. Did any new ideas or questions arise from sharing with your partner?
- Read and gather information. Find articles or books about your subject to research the questions and then discuss with each other. Note any

information that answers your questions. Decide whether your statements were well or poorly informed. Alter your statements to conform to the facts.

- ✦ Write knowledgeable statements.
- ✦ Study your questions and answers. Ask yourself the following:
  - What is interesting about my topic?
  - What can I explain to someone else?

(Answers to these questions become "now-known" statements.)

- ✦ Write a new statement about your topic that includes the new information that you have learned by using this strategy.

COMMENT

According to one use of "reader-response theory," it is important for young learners to express their *feelings* about literary texts and other subjects of interest. It is equally important for young readers and writers to *think* about texts and try to understand what the author was trying to say, no matter how it may make the reader feel. How things (texts included) *out there* really *are,* and how we feel about them, may not necessarily be the same. Young readers and old readers alike need to know the differences between thinking, feeling, and being. Research teaches the pursuit of "just the facts, ma'am, just the facts." (Not everyone agrees with this!)

RELIVING THE WEST

SOURCE

Blume, Pat. "Feature Project—The Old West." *Live Wire 1/2*, October 1984: 12-14. [ED 263 563]

BRIEF DESCRIPTION

Students use a section of the classroom to build an Old West scene that is well-furnished and evocative. These constructions evolve through research and cross-curricular activities.

OBJECTIVE

To become familiar with life in the Old West by researching and reliving a part of history.

PROCEDURE

This project works best as part of a longer unit on the Old West. Designate your classroom to be transformed each week into a different building or setting. Some scenes that your students might fashion are these:

Stable: Assemble bales of straw, horse blankets, bridles, halters, buckets of feed, and pails of water. Drawings and pictures of horses are put on signs to advertise horses for sale and the selling prices (based on student research).

Hotel: Set up a desk, chair, mailbox for keys and letters, and a desk ledger to register visitors. An adjoining room might include a cot made from two desks covered with a sheet and blanket, a towel and washbowl, a chair, and whatever else student research turns up. Signs in the hotel might advertise room rates and the bill of fare in the dining room (based on student research).

Restaurant: Set up a table with place mats made by students, old dishes, silverware, and drinking glasses. The chalkboard behind the table can become the menu with a special of the day. Change the special daily. Have your students research old-time recipes and prices.

Mine:	Students dig for gold or silver or copper or pan in a stream for gold. The gold may be taken to the bank and exchanged for currency, or used to barter for food or goods. There are many exciting books abut the high stakes and low income of mining.
Conestoga Wagon:	Turn an art table covered with hoops and an old sheet into a covered wagon. The wagon is drawn by a horse made of wood or cardboard. Ask your students to read to find out what the pioneers carried in their wagons. Who rode? Who walked?
Sheriff's Office:	Use a big refrigerator packing box from a furniture store. A small desk holds legal records, and a ring of keys hangs from a hook. Make and hang "Wanted" posters around the room. (Pictures of classmates or the principal may seem appropriate.) Next to the sheriff's office is another refrigerator box that serves as a jail cell. Furnish it with bedding and a few utensils. Don't forget bars on the window.
General Store:	Arrange shelves of merchandise and a clothesline from which to hang bonnets, scarves, hats, and coonskin caps. Other items for sale can be candles, boots, vests, shirts, and other clothing. Real food, such as onions, potatoes, and nuts are sold by the pound and weighed in a set of balances (scales). Ribbon and calico can be measured by the yard and buttons counted to be sold. What else can your students find out?
Doctor's Office:	The examining table can be any table covered with a sheet; nearby are bandages, slings, and a thick reference book. Diagnosis and prescriptions are written by the doctor. The pharmacy fills the prescriptions with raisins or cereal. Old-fashioned medical implements are horrifying to contemplate.
One-room Schoolhouse:	Assignments are written on slates and children must share a small collection of textbooks. Be daring, and let them write with real ink and pens—even quills. In one corner place a potbellied stove. Have your students read the books of Laura Ingalls Wilder to get an authentic sense for frontier life.
One-room Cabin:	Make a "woodstove" from a large box and place it in the center of the room for use in both cooking and heating. Arrange shelves for kitchen utensils and storage containers of flour, sugar, and other staples. Add a small table covered with plaid cloth for the dinner table. Hang articles of clothing from hooks or a clothesline. Place two or three cots made

from boxes or desks, covered with sheets and blankets, in a corner. Beside one cot, put a baby cradle containing a blanket and a doll. Bring in small rugs and chairs to center around the stove. Next to a chair place a sewing basket with fabric, scissors, thread, and needles. Have your students darn holes in their own socks by putting a sewing egg (light bulb) in the socks, like Grandma did. Along one wall, add a small shelf of books, and hang or stand a broom, a banjo, and a rifle in the corner.

Your students are to experience the Old West as much as possible. Some activities might include these:

- Cooking and eating foods from the era
- Hearing and reading stories set in those times
- Watching films and television shows about The Frontier
- Hearing speakers
- Taking trips to historical places
- Visiting museums, especially "living museums"
- Sewing and making articles like those used long ago
- Writing about those times in a diary
- Reporting news in an "Old West Newspaper" (from a first-person perspective with lots of emotion and personal comment, the way they used to do it). Challenge your students to go and find some real newspaper copy from the olden days so that they can get a feel for the style.

ACTIVITIES BY CATEGORY

READING

Bread and Butter Journey by Anne Colver

The Cabin Faced West by Jean Fritz

On the Banks of Plum Creek by Laura Ingalls Wilder

Whichaway by Glendon and Kathryn Swartout

HISTORY

Native Americans—Indian tribes, ways of life, culture, stories, hardships, displacement

Settlers—travel, communities, daily activities, culture, stories

Gold rush—expectations and disappointments, staking claims

Railroad—technology and wealth

Buildings—sod houses, log cabins, board and canvas houses, bunkhouses, schoolhouses, church buildings

Clothing styles—men, women, children; pioneers and natives

Outlaws and law enforcement

SPEAKERS

Cowhand, rancher, farmer

Mining engineer or geologist

Museum curator

Grandfather or grandmother with memories of the West or other frontier

WRITING

Diary or journal

Research report

Newspaper—town news, national events of the period, advertisements, feature stories

Recipe booklet

TAKING NOTES THAT STILL MAKE SENSE AFTER THEY ARE COLD AND DRY

SOURCE

Moore, Martha Dillner. "Notetaking at the Elementary and Junior High Levels: A Review of the Research," In Thompson, Richard and Lawrence L. Smith (eds.), *Reading Research Review.* Minneapolis, Minnesota: Burgess Publishing Company, 1984.

BRIEF DESCRIPTION

Lists steps and rules for teachers to use when teaching elementary and middle-school students HOW to take notes from expository materials.

OBJECTIVE

To provide effective training in notetaking.

PROCEDURE

The actual "teaching" of notetaking usually does not occur; instead, we assume it. The art of effective notetaking can and ought to be a strategy used by students to help them learn, but it has to be carefully taught: identification of main ideas, details, categorization of information, analysis of paragraph structure, making of generalizations, and paraphrasing information. Set up an organized exercise in learning how to take notes by doing the following:

Make copies of content material that will be used by each student.

Double-space the sentences so that you can work with each step easily. Your copy of the expository material may be used as a transparency. In any case, each student needs a copy.

Supply several paragraphs for practice.

Orally talk-through each step as you demonstrate what the students are to do.

THE SIX BASIC RULES OF NOTETAKING

Take notes on what counts.

- Delete non-essential information. Record only the major words that are left.

Don't repeat over and over and over again and again and again.

- Delete material that is important but redundant.

Use umbrella words.

- Substitute a superordinate term or event for a list of items or actions, for example, substitute the word "vegetables" for "peas, corn, and beans."

Use umbrella phrases.

- Substitute a superordinate action for a list of sub-components of that action, for example, substitute the phrase "Judy went to Houston" for several phrases: "Judy packed the car," "Judy filled her car with gas," and "Judy located her map of Texas."

Top it with a topic sentence.

- Supply a summary of a paragraph by selecting the topic sentence.

Make it up to suit yourself.

- Invent a topic sentence if one is not already available; reorganize, reconstruct, and redesign any and all information in whatever way makes your brain happy.

JOT IT DOWN: WHAT AND WHY

SOURCE

Santeusanio, Richard P. *A Practical Approach to Content Area Reading.* Reading, Massachusetts: Addison-Wesley Publishing Company, 1983.

BRIEF DESCRIPTION

Students learn the Cornell Method of notetaking.

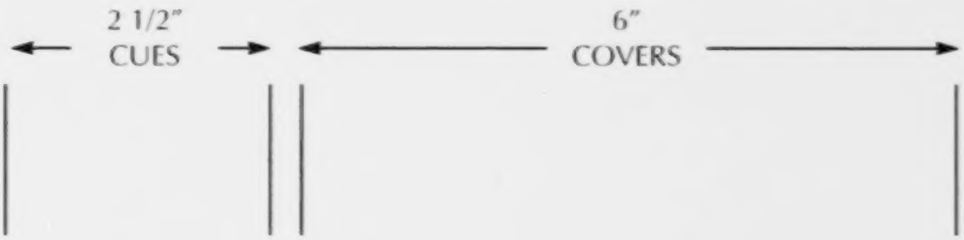
OBJECTIVE

To provide a structured notetaking format for students to use with expository materials.

PROCEDURE

This technique is useful for taking notes from textual materials to record main ideas, details, and organizational relationships.

Make a transparency of the format shown here:



Instruct your students to rule their papers to match this transparency.

Before they take notes, preview the whole chapter with them.

Discuss with your students the importance of looking for main ideas, details, and relationships.

As you work through the demonstration and discussion, record the notes in the appropriate columns of your transparency. Keep the transparency covered while your students record their notes. Compare their notes with yours.

EXAMPLE:

CUES	COVERS
Cause of conflict between the Executive Branch and the Senate	The conflict was caused by the nomination of Haynsworth and Carswell to the Supreme Court.
Senate vote	Senate rejected both Carswell (conflict of interest) and Haynsworth (evidence of racism).

Focus on a few pages only, and include class participation.

Decide what to record in the long-format column (COVERS) and what terms to use in the brief-format column (CUES). Collaborate on CUES and COVERS.

After your students have taken their CUE and COVER notes for the entire passage, let them partner up by two's and use the notes as a learning device for study, review, and preparation to take a test.

One partner covers the COVERS column and recites by taking cues from the CUE column, while the other partner watches the COVERS column and prompts or corrects.

COMMENT

Notebook paper may be divided by folding the paper to make room for the two sections.

FACT/ARTIFACT

SOURCE

Rasinski, Timothy V. "Artifact Collections for Literature and Content-Area Reading." In Watson, Dorothy J., *Ideas and Insights: Language Arts in the Elementary School*, 1987. [ED 287 173]

BRIEF DESCRIPTION

Students and teacher collaborate in the use of artifacts to generate background knowledge for readings in literature or other subject matter.

OBJECTIVE

To increase students' interest in, and comprehension of, works of literature and informational non-fiction readings.

PROCEDURE

"Artifact collections" are groups of objects (or pictures of objects) that pertain to, or are in some way related to, a book, a story, a textbook chapter, or any other non-fiction text that students read. Some items that might be a part of your artifact collections are these:

- Clothes of characters in a book, represented through cutouts from a catalogue, paper dolls, or photographs
- Songs or other music from a place or period of time described in the text
- Recipes and prepared food typical of the location or time of the story or chapter
- A map showing the locations and journeys chronicled in history or described in the book
- Dioramas illustrating events from the story or text
- A biographical sketch of the author

When you read a part of a story for which an artifact is appropriate, take out the item, talk about it, and pass it around for your students to explore on their own.

When you are beginning to study an era in history, display artifacts from that era. Hold up one after the other and ask your students to guess what they represent. Then, as you read, and the artifact is mentioned, discuss whether or not the guesses were correct.

Display several articles on a table with multiple copies of the relevant books. This lure entices students to read books that they might not otherwise go for.

- Collect some artifacts that correspond with your favorite book. Share artifacts and the story with your class.
- With a partner, select one book that you both like. Make or find some representative artifacts that fit the story.
- With your partner, plan to go to a lower grade and read some of the story to the younger children. Take the artifacts for demonstration while the story is being read.
- Select some artifacts from the teacher's collection. With your partner, write a story in which you use these artifacts as part of the story: clothes your characters wear, food they eat, tools they use, flowers they smell. Compare your completed story with the text that accompanies the collection: Stories are better when they tell about real-life objects that one can see, hear, taste, touch, and smell.
- With your partner, build a diorama of a scene in which to house your artifacts in an appropriate setting.
- Make a descriptive inventory of all of your artifacts. Give their appearance, uses, time in history, and value to the people who used them.

SPACE ODYSSEY

SOURCE

Cumbee, Janet S. "A Trip into Space: Writing in Science." In Watson, Dorothy J., *Ideas and Insights: Language Arts in the Elementary School,* 1987. [ED 287 173]

BRIEF DESCRIPTION

Students venture via imagination into space; they describe the trip by writing about their adventures.

OBJECTIVE

To stimulate students' imaginative exploration based on a foundation of knowledge.

PROCEDURE

Plan a bulletin board that shows the planets and moons in relative size in orbit around the sun.

Make materials available for students to make crayon drawings painted over with black paint to give the look of outer space.

You and your students construct space mobiles using different-size styrofoam balls or papier-maché.

Play music from *Star Wars* to set the stage for the ensuing activities.

Make opportunities for students to read about the solar system. Lead discussions about the factual information.

READ ALOUD TO YOUR STUDENTS

"We have learned many facts about our solar system, but we know that astronauts are learning more each year as information is gathered through hi-tech telescopes, via satellites, and with spacecraft. In the next millennium, space shuttles may be taking passengers, like you, back and forth into space. Where would you like to go?"

Divide your class into small groups for this discussion. Monitor each group to keep them on task. Elicit ideas for them to consider.

- Close your eyes. Imagine that you are taking a trip into space. How does it feel as you take off from the ground? What is the effect of G-force (gravity) on your body? Describe the roar of the rockets.
- Open the eyes of your imagination: What do you see out the window of your craft? Describe Planet Earth as you look back.
- A new problem arises: Loss of gravity has set you free. You are floating around the cabin and you cannot stay stationary without holding onto something. How do you drink? How do you put down any object? How do you go to the bathroom? Describe how it feels to be gravity-free.
- When you land at your heavenly destination, what do you see? What is the surface like? Do you land on sand, on clay, on slushy ice, in water, on a mountaintop, or in a volcano?
- What is the weather like? Are there clouds? Is it hot or cold? Can you breathe the gasses that surround you? Describe what you do to stay alive.
- Do you see any living creatures? Do they look like human beings? Can you communicate? How?
- All of these real-life questions—and more—are the basic questions that any sci-fi writer has to answer to make the story interesting. Answer them with fresh imagination, and you will be the author of the next *Star Wars* space saga.

ANNOTATED BIBLIOGRAPHY OF RELATED RESOURCES IN THE ERIC DATABASE

AN: EJ410063
AU: Newman,-Judith-M.
TI: The Computer Is Only Incidental (Online).
PY: 1990
JN: Language-Arts; v67 n4 p439-44 Apr 1990
AV: UMI
NT: Themed Issue: Liberation Education.
DE: Cooperation-; Language-Arts; Reading-Writing-Relationship; Student-Needs; Teacher-Educators
DE: *Computer-Uses-in-Education; *Educational-Objectives; *Writing-Instruction
AB: Argues that, although computers are wonderful machines, their role in the curriculum should not take center stage. Stresses that attention should be placed on what educators are trying to help students to experience and only secondarily should educators consider whether the computer can help in that endeavor. (MG)

AN: EJ402261
AU: Adams,-Dennis-M.; Rotondi,-Mary-Ann
TI: Collaborative Learning: Gifted Students in the Regular Classroom.
PY: 1990
JN: Reading-Horizons; v30 n2 p45-50 Jan 1990
AV: UMI
DE: Class-Activities; Elementary-Secondary-Education; Student-Motivation; Teaching-Methods
DE: *Academically-Gifted; *Language-Arts; *Small-Group-Instruction
AB: Argues that unique collaborative learning possibilities exist in classes with both regular and academically talented or gifted students. Notes that research indicates that students of all ability levels learn more and have better attitudes when they work together as a group. Presents eight suggestions for group activities in the language arts. (RS)

AN: EJ381700
AU: Taylor,-Patricia-Simmons
TI: None of Us Is Smarter Than All of Us: The Reform in California's Curriculum.
PY: 1988
JN: English-Journal; v77 n8 p14-19 Dec 1988
AV: UMI
DE: Elementary-Secondary-Education; Novels-
DE: *Curriculum-Development; *Language-Arts; *Literature-
AB: Discusses curriculum reform in California. Suggests choosing works that have quality and depict what is universal in human nature in order to select literature that is meaningful to all. (MS)

AN: EJ36[illegible]094
AU: Applebee,-Arthur-N.
TI: Musings...Teachers and the Process of Research.
PY: 1987
JN: Language-Arts; v64 n7 p714-16 Nov 1987
AV: UMI
DE: Classroom-Research; Elementary-Education; Experimenter-Characteristics; Researchers-; Teacher-Attitudes
DE: *Language-Arts; *Research-Problems; *Theory-Practice-Relationship
AB: Explores the different perspectives classroom teachers and researchers bring to any collaboration, noting that the relationship between the two should be symbiotic and that the problems of practice should inform the questions that researchers ask, while the issues addressed in research should help teachers obtain a clearer perspective on teaching. (HTH)

AN: EJ360613
AU: Stevens,-Robert-J.; And-Others
TI: Cooperative Integrated Reading and Composition: Two Field Experiments.
PY: 1987
JN: Reading-Research-Quarterly; v22 n4 p433-54 Fall 1987
AV: UMI
DE: Elementary-Education; Grade-3; Grade-4; Grammar-; Heterogeneous-Grouping; Language-Arts; Metacognition-; Oral-Reading; Reading-Comprehension; Reading-Improvement; Reading-Research; Reading-Writing-Relationship; Spelling-; Vocabulary-; Writing-Improvement; Writing-Research
DE: *Cooperation-; *Program-Evaluation; *Reading-Instruction; *Writing-Instruction
AB: Describes two studies conducted to evaluate a comprehensive cooperative learning approach to elementary reading and writing instruction: Cooperative Integrated Reading and Composition (CIRC). Found significant effects in favor of the CIRC students on standardized measures of reading comprehension, vocabulary, grammar, language expression, oral reading, and spelling. (SKC)

AN: ED337744
AU: Atwell,-Margaret, Ed.; Klein,-Adria, Ed.
TI: Celebrating Literacy. Proceedings of the Annual Reading Conference at California State University (14th, San Bernadino, California, March 5, 1990).
CS: California State Univ., San Bernardino.
PY: 1990
NT: 91 p.
PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.
DE: Elementary-Secondary-Education; Interdisciplinary-Approach; Language-Arts; Reading-Difficulties; Writing-Difficulties; Writing-Processes

DE: *Adolescent-Literature; *Childrens-Literature; *Literacy-; *Whole-Language-Approach; *Writing-Instruction

AB: The papers presented at this conference, the theme of which was "Celebrating Literacy," focused on theories and applications of literature-based education and the use of holistic methods across the curriculum. Following an introduction by the editors, the book contains the following 12 papers: "Windows and Mirrors: Children's Books and Parallel Cultures" (Rudine Sims Bishop); "Using a Literature-Based Program with Students with Reading and Writing Difficulties" (Linda Prentice and Patricia Tefft Cousin); "What It Takes to Have a Literature-Based Reading and Language Arts Program" (Julia Candace Corliss); "Celebrate Literacy: Cultivate Risk-Taking" (J. Dixon Hearne and Linda M. LeBlanc); "Building Bridges to Literacy: Merging Children's Spanish Literature and Social Studies" (J. Sabrina Mims); "The Westhoff Project: Creating a Whole Language School" (Darlene M. Michener); "Reading to Learn and Other Study Strategies: Transitions into Junior High/Middle School" (Olivette Scott Miller and T. Patrick Mullen); "Make Every Kid an Author" (Susan Abel and Andrea Street); "Would You Rather" (Evelyn Hanssen and Dorothy Menosky); "Sound Effects Stories" (Adria F. Klein); "The Writing Process and Cooperative Learning" (Beverly Young); and "Collaboration and Text Revision" (Margaret A. Atwell). (PRA)

AN: ED335698
TI: Ideas Plus: A Collection of Practical Teaching Ideas. Book Nine.
CS: National Council of Teachers of English, Urbana, Ill.
PY: 1991
AV: National Council of Teachers of English, 1111 Kenyon Road, Urbana, IL (Stock No. 22663).
NT: 66 p.; For Book Eight, see ED 322 528.
PR: EDRS Price - MF01/PC03 Plus Postage.
DE: Class-Activities; Communication-Skills; Elementary-Secondary-Education; Prewriting-; Self-Evaluation-Groups; Student-Motivation; Teacher-Developed-Materials; Teacher-Student-Relationship; Teaching-Methods; Writing-Improvement
DE: *English-Instruction; *Language-Arts; *Learning-Activities; *Literature-Appreciation; *Writing-Exercises; *Writing-Instruction

AB: Contributed by English teachers across the United States, the activities contained in this booklet are intended to promote the effective teaching of English and the language arts. Teaching strategies offered in the first section of the booklet are designed to stimulate language exploration and include activities where students become acquainted with another student, express themselves through a personalized license plate, take a stand on a controversial issue, find an outlet for expressing criticism, and post their views on books and reading. Included are across the curriculum activities that highlight the role of language and ideas that feature figurative language, concrete descriptions of abstract terms, and taking possession of favorite words. Activities in the second section are designed to stimulate an appreciation and understanding of literature and include teaming contemporary musicians with Puritan writers, placing mythological characters in present-day settings, and learning through collaboration. In addition, there are ideas for assisting with book selection, familiarizing students with library resources, and providing an alternative to the standard book review. Teaching ideas in the third section are designed to encourage the flow of words and ideas and to stimulate students' interest in writing. Included are activities in which students write about art and write to music, a plan for establishing teacher-student correspondence, and strategies for producing descriptive writing, explanatory writing, composite autobiographies, and fictional research reports. (PRA)

AN: ED333372
AU: Compton,-Joe; Smith,-Carl, Comp.
TI: Collaborative and Cooperative Learning Techniques. Learning Package No. 6.
CS: Indiana Univ., Bloomington. School of Education.
PY: 1990
AV: Learning Packages, ERIC/RCS, Indiana University, Smith Research Center, Suite 150, 2805 E. 10th St., Bloomington, IN 47408-2698 ($16.00).
NT: 35 p.; For other learning packages in this series, see CS 212 656-705.
PR: EDRS Price - MF01/PC02 Plus Postage.
DE: Classroom-Environment; Distance-Education; Elementary-Secondary-Education; Inservice-Teacher-Education; Language-Arts; Learning-Strategies; Peer-Teaching; Reading-Instruction; Teaching-Methods; Writing-Instruction
DE: *Cooperative-Learning; *Small-Group-Instruction
AB: Originally developed for the Department of Defense Schools (DoDDS) system, this learning package on collaborative and cooperative learning techniques is designed for teachers who wish to upgrade or expand their teaching skills on their own. The package includes a comprehensive search of the ERIC database; a lecture giving an overview on the topic; the full text of several papers on the topic; copies of any existing ERIC/RCS publications on the topic; a set of guidelines for completing a goal statement, a reaction paper, and an application project; and an evaluation form. (RS)

AN: ED326902
AU: Sorenson,-Sharon
TI: Working with Special Students in English/Language Arts. Teaching Resources in the ERIC Database (TRIED) Series.
CS: ERIC Clearinghouse on Reading and Communication Skills, Bloomington, IN.
PY: 1991
AV: ERIC Clearinghouse on Reading and Communication Skills, Indiana University, 2805 E. 10th St., Suite 150, Bloomington, IN 47408-2698 ($14.95 plus postage and handling).
NT: 81 p.; Published by EDINFO Press.
PR: EDRS Price - MF01/PC04 Plus Postage.

DE: Class-Organization; Computer-Assisted-Instruction; Elementary-Secondary-Education; Reading-Skills; Second-Language-Instruction; Student-Evaluation; Writing-Instruction

DE: *English-Second-Language; *Language-Arts; *Learning-Disabilities; *Lesson-Plans; *Limited-English-Speaking

AB: This collection of 34 lessons offers practical suggestions for addressing the needs of special students in the English/language arts classroom at both the elementary and secondary levels. Concentration is primarily on students with learning disabilities or limited English proficiency. The collection includes an activities chart which indicates the focus and types of activities, including: classroom organization, community involvement, computer assisted instruction, collaborative learning, graphic organizers, reading skills, student evaluation, and writing instruction. A 21-item annotated bibliography of resources in the ERIC database is attached. (RS)

AN: ED325818

AU: McAllister,-Elizabeth

TI: Peer Teaching and Collaborative Learning in the Language Arts.

CS: ERIC Clearinghouse on Reading and Communication Skills, Bloomington, IN.; Indiana Univ., Bloomington. Center for Reading and Language Studies.

PY: 1990

AV: ERIC Clearinghouse on Reading and Communication Skills, Indiana University, 2805 E. 10th St., Suite 150, Bloomington, IN 47408-2698 ($15.95 plus postage and handling).

NT: 74 p.; Published by EDINFO Press.

PR: EDRS Price - MF01/PC03 Plus Postage.

DE: Classroom-Environment; Cooperative-Learning; Elementary-Education; Learning-Activities; Student-Evaluation; Teacher-Role; Teaching-Methods

DE: *Class-Activities; *Language-Arts; *Peer-Teaching

AB: Bringing together peer teaching and collaborative learning, this book presents many specific ideas for elementary teachers to use in their classrooms and explains the principles behind the practices. Six diverse scenarios are presented which represent real experiences of teachers and their students at work in successful peer-learning classrooms. Sections of the book include: (1) "How Some Teachers Use Peer Tutoring"; (2) "Peer Teaching and Collaborative Learning"; (3) "Peer Program Organization"; (4) "How to Get Started"; (5) "How to Use the Evaluation Forms"; (6) a review of research and research in progress; and (7) "Conclusions and Implications." A 57-item bibliography is attached. (RS)

AN: ED311450

AU: Dyson,-Anne-Haas, Ed.

TI: Collaboration through Writing and Reading: Exploring Possibilities.

CS: Center for the Study of Writing, Berkeley, CA.; Illinois Univ., Urbana. Center for the Study of Reading.; National Council of Teachers of English, Urbana, Ill.

PY: 1989

AV: National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801 (Stock No. 07370-3020; $13.95 member, $17.95 nonmember).

NT: 288 p.; Product of a working conference (Berkeley, CA, February 14-16, 1986).

PR: EDRS Price - MF01/PC12 Plus Postage.

DE: Cultural-Context; Elementary-Secondary-Education; English-Instruction; Higher-Education; Problem-Solving

DE: *Language-Arts; *Reading-Instruction; *Reading-Writing-Relationship; *Writing-Instruction

AB: This book, a series of essays developed at a working conference on the integration of reading and writing, surveys the historical, cultural, situational and social forces that keep the teaching of writing separate, skew the curriculum to favor reading over writing, and discourage development of pedagogies that integrate the language arts; examines the cognitive processes and strategies writers and readers use outside of school to develop and express their ideas; and discusses the challenge teachers face—to help students develop skills for reading and writing without isolating those skills from meaningful tasks and letting students forget the reasons for these activities. The book contains the following chapters: Chapter 1, "On Collaboration" (Anne Haas Dyson); Chapter 2, Introduction (James Moffett) and "A Sisyphean Task: Historical Perspectives on Writing and Reading Instruction" (Geraldine Joncich Clifford); Chapter 3, Introduction (Guadalupe Valdes) and "Writing and Reading in the Community" (Robert Gundlach and others); Chapter 4, Introduction (Sandra Murphy) and "The Problem-Solving Processes of Writers and Readers" (Ann S. Rosebery and others); Chapter 5, Introduction (Wallace Chafe) and "Writing and Reading Working Together" (Robert J. Tierney and others); Chapter 6, Introduction (Mary K. Healy) and "Writing-and-Reading in the Classroom" (James Britton); and Chapter 7, "The Writing-Reading Connection: Taking Off the Handcuffs" (Art Peterson). (MS)

AN: ED309409

AU: Andrews,-Sharon-Vincz

TI: The Role of Language in Collaborative Learning Contexts

PY: 1989

NT: 39 p.; Paper presented at the Annual Center for the Expansion of Language Teaching (CELT) Rejuvenation Conference (Pacific Grove, CA, May 31, 1989).

PR: EDRS Price - MF01/PC02 Plus Postage.

DE: Classroom-Environment; Elementary-Education; Higher-Education; Inservice-Teacher-Education; Language-Arts; Preservice-Teacher-Education; Seminars-

DE: *Language-Role; *Teaching-Methods

AB: A series of 11 propositions about the role of language in learning emerged from the data collected and analyzed in a semester-long collaborative seminar in language arts methods for inservice and preservice teachers. A discussion of each proposition reflects the data that support it. The focus was on teaching as inquiry or research for the practitioner. The study explored and described the context and negotiated curriculum of a language arts methods class in elementary education, tracing the theoretical development of the thinking of preservice teachers in regard to the teaching and learning of the language arts. Findings suggest that language gives individuals a voice, helps them to define themselves in a group, to overcome silence, to articulate beliefs, and to become empowered. Findings also suggest that language becomes a tool for reflexivity and that the differences which are made apparent by distinguishing between common ground and uniqueness lead to questions which propel thinking into the future. (Appendixes provide the course syllabus and a calendar of major seminar events.) (RS)

AN: ED308512
AU: Gonzales,-Phillips-C.: Grubbs,-Melvin-H.
TI: Effective Language Arts Programs for Chapter 1 and Migrant Education Students.
CS: California State Dept. of Education, Sacramento.
PY: 1989
AV: Bureau of Publications, Sales Unit, California State Department of Education, P.O. Box 271, Sacramento, CA 95802-0271 ($4.25 each, plus sales tax for California residents).
NT: 23 p.
PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.
DE: Elementary-Education; Lesson-Plans; Literature-; Migrant-Education; Rural-Education; Teacher-Effectiveness; Teaching-Methods; Urban-Education
DE: *English-Curriculum; *English-Instruction; *Language-Arts
AB: This document describes changes in language arts instruction that are designed to recognize the unique strengths and abilities of Chapter 1 and migrant education students. The document also describes a particular vision of a new language arts program for these students, a program designed to teach to their strengths and provide them with opportunities to succeed. The chapters include: (1) "Changes in Language Arts Instruction"; (2) "The Curriculum in a Literature-Based Program"; (3) "The Language Arts as Tools for Learning"; (4) "The Assessment of Language Arts Processes"; (5) "The Classroom as a Place for Collaborative Learning"; (6) "Role of the Language Arts Teacher"; and (7) "A New Language Arts Program." (MS)

AN: ED297338
AU: Golub,-Jeff; And-Others
TI: Focus on Collaborative Learning. Classroom Practices in Teaching English, 1988.
CS: National Council of Teachers of English, Urbana, Ill.
PY: 1988
AV: National Council of Teachers of English (NCTE), 1111 Kenyon Rd., Urbana, IL 61801 (Stock No. 17538-015, $7.50 member, $9.95 nonmember).
NT: 162 p.
PR: EDRS Price - MF01/PC07 Plus Postage.
DE: Class-Activities; Class-Organization; Elementary-Secondary-Education; Group-Activities; Instructional-Innovation; Playwriting-; Revision-Written-Composition

DE: *Cooperative-Learning; *English-Instruction; *Grouping-Instructional-Purposes; *Language-Arts; *Writing-Instruction

AB: Written by English teachers considered successful in directing collaborative learning, this collection of essays focuses on the effective use of collaborative learning in the English language arts classroom. The essays and their authors are, as follows: (1) "None of Us Is as Smart as All of Us" (Dana Herreman); (2) "Collaborative Learning and Other Disasters" (Richard Whitworth); (3) "Interactive Learning in the Composition Classroom" (Caryl Klein Sills); (4) "The Power of Collaboration" (Carol Gilles and Marc VanDover); (5) "Fine Cloth, Cut Carefully: Cooperative Learning in British Columbia" (Tom Morton); (6) "A Writing Teacher's Guide to Processing Small-Group Work" (E. Kathleen Booher); (7) "Cooperative Learning in the Literature Classroom" (Rex Easley); (8) "Group Library Research and Oral Reporting in Freshman Composition" (Barbara Schoen); (9) "Talking about Books: Readers Need Readers" (Adele Fiderer); (10) "Group Presentations of Poetry" (Muriel Ridland); (11) "Getting Out of the Writing Vacuum" (Margaret B. Fleming); (12) "Partners in the Writing Process" (Sharon E. Tsujimoto); (13) "Monitoring Individual Progress in Revision Groups" (Mary K. Simpson-Esper); (14) "Building Effective Student Writing Groups" (Jeffrey S. Copeland and Earl D. Lomax); (15) "The Group Paper" (Corrine Alonso); (16) "Ensuring the Success of Peer Revision Groups" (Edgar H. Thompson); (17) "Revising Response Groups" (Marie Foley); (18) "Project Write Start: Elementary and Secondary Writing Partners" (Kirsten Barfod Levinsohn and John Kendall); (19) "A Lesson in Rhetoric: Writing and Performing TV Commercials" (G. Douglas Meyers); (20) "The Sound of Music: A Harmonious Meeting of Minds" (Virginia McCormick); (21) "Six Sides to Learning" (S. Phyllis M. Taufen); (22) "Literature across the Curriculum: The "Twenty-One Balloons" in the Sixth-Grade Classroom" (Donald R. Bear and Deborah Lohman); and (23) "Scriptwriting in Small Groups" (Carole Cox). (MM)

AN: ED287173

AU: Watson,-Dorothy-J., Ed.

TI: Ideas and Insights: Language Arts in the Elementary School.

CS: National Council of Teachers of English, Urbana, Ill.

PY: 1987

AV: National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801 (Stock No. 22590-222, $11.95 member, $14.95 nonmember).

NT: 246 p.

PR: EDRS Price - MF01/PC10 Plus Postage.

DE: Elementary-Education; English-Curriculum; Family-School-Relationship; Integrated-Activities; Language-Acquisition; Language-Usage; Listening-Skills; Literature-Appreciation; Newspapers-; Reading-Assignments; Reading-Skills; Reading-Writing-Relationship; Teaching-Methods; Writing-Exercises; Writing-Skills

DE: *Class-Activities; *Content-Area-Reading; *Content-Area-Writing; *Language-Arts; *Reading-Instruction; *Writing-Instruction

AB: Intended to provide elementary school language arts teachers with new and interesting teaching activities, this book contains over 100 teacher-tested classroom activities that are based on the whole language approach to learning. Chapters discuss the following: (1) a world of language in use; (2) literature points the way (including themes and organization, literature and experience, and extended literature); (3) making sense by reading (including predictions and expectations, reading awareness and control, invitations to read, and music, drama, and reading); (4) writing for self-expression; (5) learning to write by writing; (6) writing for an audience (including developing a sense of audience, and messages, notes, and letters); (7) reading, writing, listening, and speaking across the curriculum (including language arts across the curriculum, and reading and writing newspapers); (8) kids helping other kids: the collaborative effort (including cooperative learning, and games and holiday activities); (9) home is where the start is; and (10) valuing and evaluating learners and their language. The 15-page bibliography contains sections on read-aloud books, wordless books, extending literature and reading leading to writing, predictable language, predictable life experience books for upper elementary children, sing-along books, children's magazines, and publishers of children's writing. A list of teaching activities in the book is included. (SKC)

AN: ED343582
AU: Beyer,-Francine-S.
TI: The CAI/Cooperative Learning Project. First Year Evaluation Report.
CS: Research for Better Schools, Inc., Philadelphia, Pa.
PY: 1991
NT: 45 p.
PR: EDRS Price - MF01/PC02 Plus Postage.
DE: Academic-Achievement; Comparative-Analysis; Instructional-Effectiveness; Intermediate-Grades; Junior-High-Schools; Language-Arts; Mathematics-Instruction; Middle-Schools; Pretests-Posttests; Questionnaires-; School-Districts; Surveys-
DE: *Computer-Assisted-Instruction; *Cooperative-Learning; *Parent-Attitudes; *Program-Implementation; *Student-Attitudes; *Teacher-Attitudes
AB: This report presents a first year evaluation of the Computer Assisted Instruction (CAI)/ Cooperative Learning Project, a 3-year collaborative effort by two Pennsylvania school districts—the Pittston Area School District and the Hatboro-Horsham School District—and Research for Better Schools (RBS). The project proposed to integrate advanced integrated learning system technology with cooperative teaching in the classroom and collaborative learning in the home. The integrated learning system included inquiry-based, hypermedia learning and cooperative learning techniques. It was anticipated that the project could potentially serve as a model for effective CAI that could be nationally validated, disseminated, and adopted by school districts across the nation. The project was to include the acquisition of computer hardware and software, initial and on-going teacher training, achievement and attitudinal data collection and analysis, and dissemination. The evaluation of the study was designed

to determine the extent to which the program: (1) enhances mathematics and language arts achievement for the students; (2) produces an increase in time-on-task behavior for the students; (3) enhances student and parent attitudes toward learning, the school, and education in general; and (4) enhances positive teacher and administrator attitudes toward the integrated learning system and cooperative learning. Data for the first year evaluation were gathered via administrator, teacher, and parent questionnaires; however, a pretest-posttest control group design will be used for years 2 and 3 to enhance the validity of the findings. The introductory section of the report provides background information on the project and the evaluation questions addressed by the study. Later sections describe the evaluation design and procedures, preliminary findings, and some conclusions and implications based on these findings. Appended copies of the questionnaires for each of the three groups include tallies of the responses. (DB)

AN: ED319046
AU: Davis,-Susan-J.; Johns,-Jerry-L.
TI: Language Arts for Gifted Middle School Students. Teaching Resources in the ERIC Database (TRIED) Series.
CS: ERIC Clearinghouse on Reading and Communication Skills, Bloomington, IN.; Indiana Univ., Bloomington. Center for Reading and Language Studies.
PY: 1990
AV: ERIC Clearinghouse on Reading and Communication Skills, Indiana University, Smith Research Center, Suite 150, 2805 E. 10th St., Bloomington, IN 47408-2698 ($14.95 plus $3.00 postage and handling).
NT: 84 p.
PR: EDRS Price - MF01/PC04 Plus Postage.
DE: Annotated-Bibliographies; Class-Activities; History-Instruction; Intermediate-Grades; Junior-High-Schools; Mass-Media-Role; Reading-Instruction; Teacher-Developed-Materials; Theater-Arts; Thinking-Skills; Writing-Instruction
DE: *Academically-Gifted; *Language-Arts; *Lesson-Plans; *Middle-Schools
AB: Designed to tap the rich collection of instructional techniques in the ERIC database, this compilation of lesson plans focuses on language arts activities for gifted middle school students. The 40 lesson plans in this book cover history, literature, mass media, reading, theater arts, thinking skills, and writing. The book includes an activities chart which indicates the focus and types of activities (such as communication skills, collaborative learning, vocabulary development, etc.) found in the various lessons. A 41-item annotated bibliography contains references to research and additional resources. (RS)

AN: EJ368721
AU: Allen,-JoBeth; And-Others
TI: Studying Change: Teachers Who Become Researchers.
PY: 1988

JN: Language-Arts; v65 n4 p379-87 Apr 1988
AV: UMI
NT: Themed Issue: The Enhanced Professionalism of Teachers.
DE: Classroom-Research; Research-Projects; Teacher-Role
DE: *Language-Arts; *Reading-Research; *Writing-Research
AB: Describes how a group of language arts teachers established a year-long research project in collaboration with a university, and how, through participation in the project, they transformed their teaching, became more active professionally, and became critical, responsive users of current research. (ARH)

AN: EJ367279
AU: Caldwell,-John-J.
TI: Historical Fiction as a Modern Tool.
PY: 1988
JN: Canadian-Journal-of-English-Language-Arts; v11 n1 p24-32 1988
DE: Activity-Units; Creative-Teaching; Discovery-Learning; Fiction-; Grade-7; History-Instruction; Independent-Study; Junior-High-Schools; Learning-Activities; Peer-Groups; Reader-Text-Relationship; Reading-Material-Selection; Reading-Writing-Relationship; Social-Integration; Student-Research
DE: *Language-Arts; *Literature-
AB: Presents and assesses a program to improve historical knowledge and relationships of junior high students through a language arts program based on children's historical fiction. (SD)

AN: EJ357923
AU: Fine,-Esther-Sokolov
TI: Marbles Lost, Marbles Found: Collaborative Production of Text.
PY: 1987
JN: Language-Arts; v64 n5 p474-87 Sep 1987
AV: UMI
NT: Thematic Issue: Toward Student-Centered Language Arts.
DE: Creative-Writing; Junior-High-School-Students; Language-Arts; Learning-Activities; Secondary-Education; Student-Motivation; Teaching-Methods
DE: *Cooperation-; *Remedial-Instruction; *Student-Centered-Curriculum; *Writing-Instruction
AB: Discusses the use of collaborative writing for children who are resistant to schooling—who are delayed developmentally for social, psychological, or biological reasons. Provides examples of collective writing centered around a novel created by a junior high school remedial class. (SKC)

AN: EJ322100
AU: Brause,-Rita-S.; Mayher,-John-S.
TI: Learning through Teaching: Adele Fiderer Reflects with Her Fifth Graders.

PY: 1985
JN: Language-Arts; v62 n5 p539-43 Sep 1985
AV: UMI
DE: Books-; Child-Language; Creative-Writing; Grade-5; Intermediate-Grades
DE: *Class-Activities; *Cross-Age-Teaching; *Language-Arts; *Writing-Exercises
AB: Describes a class project involving collaborative partnerships in which fifth graders wrote books for first graders. (HTH)

AN: ED340025
AU: Korngold,-Blanche; Zorfass,-Judith
TI: FULFILL: Framework for Uniting Learners by Facilitating Instruction in Language and Literacy. Final Report.
CS: Education Development Center, Inc., Newton, Mass.
PY: 1991
NT: 171 p.
PR: EDRS Price - MF01/PC07 Plus Postage.
DE: Classroom-Research; Naturalistic-Observation; Primary-Education
DE: *Change-Strategies; *Inservice-Education; *Instructional-Innovation; *Language-Arts; *Staff-Development; *Whole-Language-Approach
AB: A project was designed to help mainstream teachers in Grades 1-3 facilitate language learning in all students, but especially in those who have language disorders. A naturalistic study followed teachers participating in the project to examine what factors promote change in teachers' knowledge, beliefs, and practice. The overall approach to language arts learning and teaching fostered by the project was a constructivist one resembling the whole-language approach. Three elementary schools in Eastern Massachusetts, and a set of 10 teachers underwent intensive training and were studied over a 3-year period. Results documented the changes teachers made with respect to the organization and climate of the classroom (finding some of the most consistent changes here), and to reading and writing instruction. Results further depicted, in mini case studies, the way each teacher changed over the 3-year period. In addition, results identified three sets of factors (teacher, intervention, and contextual) that had an impact on the change process. Results indicated that complex change in knowledge, beliefs, and practice was not a result of particular factors, but rather resulted from a dynamic interaction among factors—the teacher's abilities and desires interacted with elements of the intervention, and contextual influences interacted with the scope of the intervention. Results further indicated that the presence or absence of the critical factors (dissonance, individualization, chemistry, and coalescing) contributed to extensive, moderate, and minimal change in teachers. Findings suggest that training teachers to use a whole language approach would be most effective. (Ten tables and 5 figures are included; 159 references and 10 appendixes documenting instructional processes and teacher ratings are attached.) (PRA)

AN: ED322470
AU: Andrews,-Sharon-Vincz
TI: Creating Whole Language Classrooms: Steps to Becoming Learners Again.
PY: 1990
NT: 20 p.; Paper presented at the Annual Meeting of the International Reading Association (35th, Atlanta, GA, May 6-11, 1990).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: College-Students; Cooperation-; Educational-Innovation; Higher-Education; Learning-Strategies; Learning-Theories; Student-Journals; Teacher-Education; Teacher-Student-Relationship
DE: *Classroom-Environment; *Classroom-Techniques; *Language-Arts; *Whole-Language-Approach
AB: Three basic beliefs support teaching: (1) learning is social and individual; (2) learning must be personally meaningful; (3) learning rests upon a knowledge base that is constructed, not transmitted. The first step to creating an environment which supports learning in meaningful ways is for the teacher and students to become better inquirers into their own ways of learning and knowing and to begin to articulate questions which can direct their thinking during the semester. Transactional replays help to better understand students' resistance to process curriculum in reading and language arts methods classes and the new role for the teacher in relation to students. This strategy involves jotting down notes on conversations during team work times and reading them back to the students to begin asking theoretical questions. This reflective process enables the class to see their instructional histories and ways of knowing as educators, their vision of the ideal, and their process of negotiating the current curriculum of the class. New views of learning surface as the community of learners evolves; students begin to see themselves as developing knowledge bases within their groups through the group process. Students are supported in their journeys toward self-knowledge and subject knowledge by group sharing and interaction. Teachers must develop curriculum structures, an audience for all voices, and places to take the risks which support authentic teaching and learning. The roles in the classroom and the curriculum structures created must continue to evolve practically and meaningfully as beliefs about knowledge sources and construction expand. (Twenty-three references are attached.) (MG)

AN: ED311397
AU: Harste,-Jerome-C.; Short,-Kathy-G.
TI: What Educational Difference Does Your Theory of Language Make?
PY: 1988
NT: 33 p.; Paper presented at the International Reading Association World Congress (Queensland, Australia, July 11-13, 1988) and at the Annual Meeting of the International Reading Association (34th, New Orleans, LA, April 30-May 4, 1989).
PR: EDRS Price - MF01/PC02 Plus Postage.

DE: Language-Acquisition; Language-Arts; Language-Attitudes; Primary-Education; Psycholinguistics-; Reading-Writing-Relationship; Student-Writing-Models

DE: *Communication-Thought-Transfer; *Cooperative-Learning; *Educational-Theories; *Language-Role; *Theory-Practice-Relationship

AB: Good language users monitor and understand their own involvement in the learning process. They understand how language is used to make and reshape their world. Everyone needs to be allowed to test his or her personal theories of the world against practice and vice versa. Given the nature of society, it is important that conceptions of literacy begin with the notion of voice and the importance of hearing everyone's voice. Empowerment begins when each individual is able to name the world as he or she sees it. In naming the world through language, differences are noted and transformative conversations begin. From listening to new voices new anomalies can be identified, new conversations can be started, and potentially new behaviors can be explored. Classrooms organized on a theory of literacy that values hearing individual voices must be judged by a different set of performance criteria than has traditionally been the case. Strong communities are not formed on the basis of likeminded individuals, but rather on differences, where the different voices making up the community are heard and listened to. It is by hearing different voices that the resources available in a community of learners become known as well as transformed. Classrooms which place a priority on understanding the role that language plays in enhancing learning become communities of learners, as various examples of children's writing illustrate. New criteria for a good theory of language include (1) allowing each person to have a voice; (2) beginning needed conversations; and (3) providing a mechanism whereby those conversations can continue. (Twenty-five references and six figures of samples of children's writing are attached.) (MG)

AN: ED294191

TI: Literature for All Students: A Sourcebook for Teachers.

CS: California State Dept. of Education, Sacramento.

PY: 1985

NT: 237 p.; Written by the California Literature Institute participants, 1985.

PR: EDRS Price - MF01 Plus Postage. PC Not Available from EDRS.

DE: Administrator-Role; Classroom-Environment; Computer-Managed-Instruction; Curriculum-Guides; Educational-Media; Educational-Philosophy; Educational-Resources; Essay-Tests; High-Schools; Instructional-Material-Evaluation; Professional-Associations; Reading-Materials; Secondary-Education; Student-Writing-Models; Teacher-Role; Teaching-Methods; Writing-Evaluation; Writing-Processes

DE: *Course-Content; *English-Curriculum; *Language-Arts; *Literature-Appreciation

AB: As part of an ongoing dialogue among teachers in California high schools, this sourcebook addresses some of the issues involved in teaching English/Language Arts at the secondary level. The sourcebook is divided into eight chapters, and begins with an overview answering questions concerning the California Model Curriculum Standards (MCS) for English and Language Arts. The second chapter discusses the philosophy and background of the reform in English Language Arts, and the third and fourth chapters focus on the administrator's and teacher's roles in implementing the MCS. Chapter 5, "The Classroom: Literature for All Students," proposes a process approach to reading and writing; chapter 6, "The Student: Collaborative Learning," focuses on active student participation in the learning process; chapter 7, "Assessment: Student Progress in Understanding Literature," discusses assessments emphasizing process and product; and the final chapter, "Resources," presents information about books, films and videos, computers, statewide instructional/professional development centers, and funding. (Fifteen illustrations are included, and a list of 1985 California Literature Institute participants, narratives explaining the charts in chapters 1 and 4, lessons for Eugene Ionescu's play "The Rhinoceros," and a selected bibliography of related documents are appended.) (MM)

NOTES

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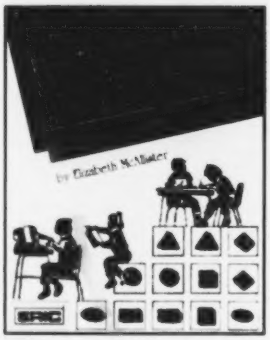


Peer Teaching and Collaborative Learning in the Language Arts

by Elizabeth McAllister

Six real-life scenarios illustrate how teachers have successfully implemented peer teaching and collaborative learning in the classroom. By sharing and cooperating, students gain more knowledge and sharpen their skills, and they learn from one another how to learn.

Describes four ways of organizing a peer-teaching program, offers suggestions on how to train tutors and design tutoring lessons, and explains how to evaluate the effects of a program in cooperative learning. Includes sample evaluation and accomplishment forms and an illustrated "Indiana Jones" map of peer-tutorial progress. (Elementary and Middle)

Softcover, 8½ x 11 in., 65 pp.
BB-100-1244; $15.95

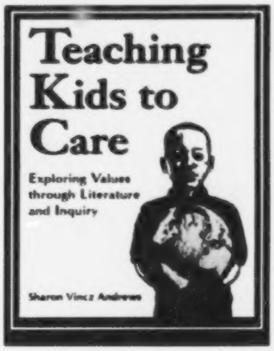
Teaching Kids to Care:

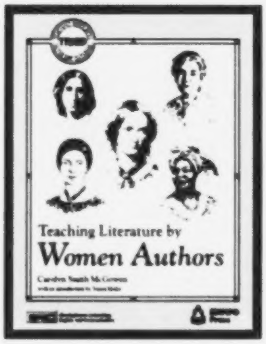
Exploring Values through Literature and Inquiry

by Sharon Vincz Andrews

This hands-on guide for elementary and middle school teachers offers clear directions for exploring values using children's literature as a starting point. Two case studies—a sixth-grade class studying AIDS and a third-grade class studying homelessness—demonstrate that when students choose topics and directions for the discovery of values, their motivation for learning becomes real.

Softcover, 8½ x 11 in., 256 pp.
BB-100-1270; $19.95





Teaching Literature by Women Authors

by Carolyn Smith McGowen

This collection of exceptional lesson ideas from the ERIC database focuses on two purposes: (1) building a respect for, and awareness of, gender equity issues, and (2) expanding literature-based learning to include the works of 29 women authors.

Interesting, classroom-tested strategies explore the novels, short stories, and poems of Maya Angelou, Emily Brontë, Pearl S. Buck, Anne Frank, Toni Morrison, Joyce Carol Oates, Anne Tyler, Eudora Welty, Laura Ingalls Wilder, and many other great writers of the past and present. Ideas for elementary through college-level classrooms. (Elementary, Middle, and Secondary)

Softcover, 8½ x 11 in., 224 pp.
BB-100-1378; $16.95

Critical Thinking, Reading, and Writing

Critical Thinking, Reading, and Writing

by Mary Morgan and Michael Shermis

Encourages reading, writing, and thinking in a critically reflective way for students at all levels. Practical classroom activities make critical thinking an achievable goal.

Elementary activities include "Learning Styles: Developing Students' Self-Awareness," "Language and Thinking Skills: Science and Social Studies Activities," and "Folk and Fairy Tales: Analyzing Traditional Literature." Secondary activities include "Author Influences: Identifying Frames of Reference," "Critical Reading: Newspapers, Junk Mail, and Television," and "Study Guides: Examining Moral Issues." (Elementary and Secondary)

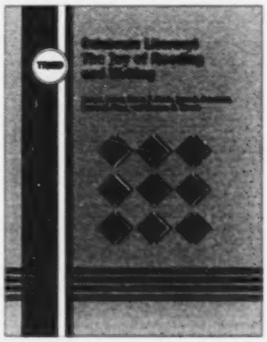
Softcover, 8½ x 11 in., 96 pp.
BB-100-1367; $14.95

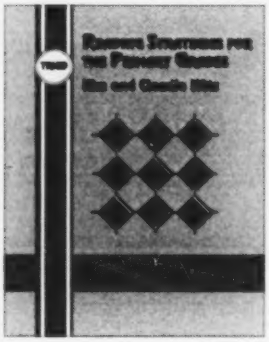
Celebrate Literacy! The Joy of Reading and Writing

by Jerry L. Johns, Susan J. Davis, June E. Barnhart, James H. Moss, and Thomas E. Wheat

Turn your elementary school into a reading-and-writing carnival with literacy slumber parties, book birthdays, and battles of the books! Proven lesson ideas cover the full range of language-arts outcomes and literature. Features a cross reference of classroom activities found across various lessons, such as reading, oral language, parent involvement, writing, drama, games, and cloze procedures. (Elementary)

Softcover, 8½ x 11 in., 92 pp.
BB-100-1375; $14.95





Reading Strategies for the Primary Grades

by Kim and Claudia Kätz

Presents a store house of clever ideas to begin reading and writing, and to build vocabulary and comprehension. Uses stories, poems, response logs, oral reading, Whole Language, and much more! (Elementary)

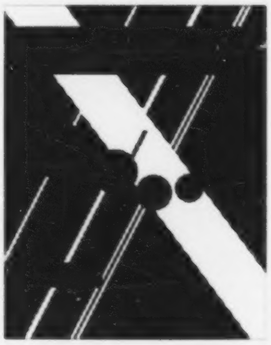
Softcover, 8½ x 11 in., 102 pp.
BB-100-1372; $14.95

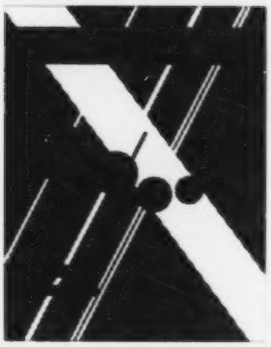
Language Arts for Gifted Middle School Students

by Susan J. Davis and Jerry L. Johns

Supplies challenging lessons in a variety of language arts areas: communication skills, literature, mass media, theater arts, reading, writing. Activities designed for gifted students also work for others. (Middle)

Softcover, 8½ x 11 in., 74 pp.
BB-100-1371; $14.95





Teaching the Novel

by Becky Alano, edited by Mary Morgan

Offers strategies for teaching many novels, including *To Kill a Mockingbird, The Color Purple, The Scarlet Letter*, and other oft-taught works of interest to middle school and high school students.

Softcover, 8½ x 11 in., 88 pp.
BB-100-1366; $14.95

Quiet Children and the Classroom Teacher (second edition)

by James McCroskey and Virginia Richmond

Analyzes why some children are quiet and teaches teachers how to overcome "communication apprehension" to insure that quiet children learn. Shows the teacher how to communicate with quiet students and how to draw them out without causing them to dive deeper into their shyness and quietness.

Copublished with the Speech Communication Association.

Softcover, 6 x 9 in., 60 pp.
BB-100-1254; $9.95

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to
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Carl B. Smith

A Commitment to Critical Thinking

by Carl B. Smith

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